

IN THIS ISSUE: { IMPRESSIONS OF POST-WAR BERLIN (CONTINUED)—By ARTHUR M. ABELL
MUSICAL NOTES—By MARCATO

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Seventh Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCII—NO. 22

NEW YORK, THURSDAY, JUNE 3, 1926

WHOLE NO. 2408



Nicholas Murray photos



PERCY RECTOR STEPHENS

JEANNETTE VREELAND (MRS. PERCY RECTOR STEPHENS)

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone: 2634 Circle
Carnegie Hall, New York

J. H. DUVAL
VOICE SPECIALIST
Italian and French Opera
In Europe 1926-27
Hotel Marino, Milan

M. F. BURT SCHOOL
Sight-Singing, Ear Training, Musical Stenography, Normal Course in Public and Private School Music, Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place

ROSS DAVID
VOCAL STUDIOS
59 West 56th Street
Phone: Circle 2297

CARL M. ROEDER
TEACHER OF PIANO
Technic—Interpretation—Theory
Normal Course for Teachers
607-608 Carnegie Hall, New York
350 Main Street, Orange, N. J.
Residence: 425 West 160th Street, New York

MARION TALLEY, Taught By SALVATORE AVITABILE,
VOICE SPECIALIST
Metropolitan Opera House Building
1425 Broadway, New York. Tel. Pennsylvania 2634

PURDON ROBINSON
THE VOICE
Co-worker with Dr. H. Holbrook Curtis for many years
Teacher of RICCARDO MARTIN, LUCA BORTA, BIANCA SOKOVA, REED MILLER, CECILIA LOFTUS and many others. Author of "Song Secrets," "The Importance of Vocal Diagnosis."
James Huncker said: "Mr. Robinson's words are golden."
245 West 75th St., New York. Trafalgar 3651

PHILIPP MITTELL
VIOLINIST
TEACHER OF MANY WELL KNOWN ARTISTS
Van Dyke Studios, 939 Eighth Avenue, N. Y.
Telephone: Columbus 1370

E. PRESSON MILLER
TEACHER OF SINGING
826 Carnegie Hall Tel.: 1350 Circle

CHARLES LEE TRACY
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent
Carnegie Hall Studios, 832-3, New York City

FREDERICK E. BRISTOL
TEACHER OF SINGING
466 West 153rd Street, New York City

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York
New Rochelle Studio, 69 Locust Ave.
Residence Tel., Adirondack 4344

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
70 Carnegie Hall, 154 West 57th Street
New York City
All appointments by telephone, 1472 Circle

WALTER L. BOGERT
Member American Academy of Teachers of Singing
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4650 Cathedral

GUIDO H. CASELOTTI
VOICE TEACHER AND OPERA COACH
(Twenty years of successful teaching in New York)
233 So. Broadway, Los Angeles, California

FRANCES FOSTER
VOCAL TEACHER AND COACH
Dividing time between
NEW YORK AND HALIFAX, N. S., CANADA

MME. MINNA KAUFMANN
Instruction: Lehmann Method
4735 Maripoe Ave., Pittsburgh, Pa.
J. Cartall, Secy.

BENNO KANTROWITZ
ACCOMPANIST and COACH
Teacher of Piano and Theory
(1425 Broadway
STUDIOS—270 Ft. Washington Ave.
New York)
Phones: Pennsylvania 2634 — Wadsworth 3303

RANDEGGER CONSERVATORY OF MUSIC
13 W. 88th Street, N. Y. Tel.: Schuyler 7119
INDIVIDUAL INSTRUCTION IN PIANOFORTE
VOICE AND OTHER INSTRUMENTS
by G. ALDO RANDEGGER, Pianist and Composer
and an eminent Faculty
Public Classes Students Recitals

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street - - - New York City
Telephone: Rhineland 8623

GRACE HOFHEIMER
CONCERT PIANIST AND TEACHER
Steinway Hall, 109 West 57th Street
New York, N. Y. Phone Circle 8178

CHRISTIAAN KRIENS
COMPOSER, CONDUCTOR, VIOLINIST, INSTRUCTOR
Conductor Kriens Symphony Club
First American School for Orchestra Players. A few vacancies for string and wind instruments.
303 Carnegie Hall
Telephone: 1350 Circle

ELIZABETH K. PATTERSON
SCHOOL OF SINGING
Studio: 257 West 104th Street
Phone: 1514 Clarkson

WILBUR A. LUYSTER
Specialist in Sight Singing
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers." No instrument used.
Both classes and individual instruction
Carnegie Hall, also 53 East 34th St.
Residence Phone: 2838W, Rockville Center.

ALICE GARRIGUE MOTT
ART OF SINGING
172 West 79th Street, New York
Telephone 7122 Trafalgar

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone 2634 Penn.

FRANCIS ROGERS
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
144 East 62d Street, New York City

MARTHA D. WILLIS
PIANO
Technic — Interpretation — Keyboard Harmony
Special Course for Voice Pupils in Ear-Training and Rhythm
81 Carnegie Hall, 154 West 57th St., New York City
Appointments by Telephone—1350 Circle.

MR. FRANCIS STUART
TEACHER OF SINGING
Pupil of Lamperti the Elder
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios New York City

MME. EMMA RODERICK
TEACHER OF SINGING
317 West 83rd Street New York, N. Y.
Telephone Endicott 9685

WILLIAM THORNER
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

CHARLES TAMME
Back from abroad, has moved his Studio.
Now at 2231 Broadway, corner 80th St.
3614 Trafalgar.

ALBERT VON DOENHOFF
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York
Phone: Riverside 0366

FREDERICK RIESBERG, A.A.G.O.
PIANO INSTRUCTION
Studied under Reinecke—Classics; Scharwenka—Style; Liszt—Technic. New York School of Music and Arts, 824 West End Avenue, telephone: River 10,091. Courses arranged to suit individual requirements.
Personal address, 408 West 150th Street
Telephone: Edgecombe 6250

CARL FIQUÉ
PIANO
KATHERINE NOACK-FIQUÉ
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

EDOARDO PETRI
Master of Arts Columbia University
TEACHER OF SINGING
Endorsed by world famous singers and educators
Studio: 1425 Broadway New York
Phone 2628 Pennsylvania

HANNA BROCKS
SOPRANO
Concerts—Recitals—Instruction
Address care of MUSICAL COURIER, 437 Fifth Ave., New York

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y., Wednesdays and Saturdays
All Mail to 11 Morgan Avenue, Norwalk, Conn.

JESSIE FENNER HILL
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phones: Pennsylvania 2634 and 2688

DUDLEY BUCK
TEACHER OF SINGING
Member of the American Academy of Teaching and Singing
471 West End Avenue : : : New York
Phone: Endicott 7449

VINCENZO PORTANOVA
VOCAL STUDIO
58 West 70th Street, New York
Phone: 8955 Endicott.

DR. DANIEL SULLIVAN
Teacher of International Artists
ALICE NELSEN, GEORGES BAKLANOFF, LYDIA LYPKOVSKA
132 West 74th Street : : : New York City
Phone: Trafalgar 1291 Louise Carroll, Secy.

JOHN BLAND
TENOR
Master of Calvary Choir
VOICE PRODUCTION
ARTHUR R. HARTINGTON, Assistant
157 East 37th Street : : : New York
Telephone: Caledonia 0919

DANIEL VISANSKA, Violinist
Nine years of successful teaching and Concertizing in Berlin
Address: 155 West 122nd Street, New York
Phone: 4778 Morningside
In Summit, N. J., Mondays
Stamford and New Canaan, Conn., Wednesdays

PERCY RECTOR STEPHENS
TEACHER OF SINGING
36 West 73rd Street New York, N. Y.

MME. SCHOEN-RENÉ
235 West 71st Street, New York
Telephone: Endicott 8345

BRUNO HUHNS
205 W. 57th St., New York
Voice lessons, Coaching in English, French, German repertory, Oratorio



ROSE TOMARS
VOICE SPECIALIST
corrects and rebuilds voices
under guarantee.
Pupils prepared for Opera,
Concert and Oratorio.
STUDIOS
NEW YORK, 106 Central Park West
Telephone: Endicott 5654

BROOKLYN, 204 Park Place. Tel. 4088 Nevins

MARGOLIS VOICE CULTURE
1425 Broadway, Suite 38. New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

HAGGERTY-SNELL Teacher of Vocal Music
METROPOLITAN OPERA HOUSE STUDIOS 1425 Broadway, New York
Suite 15 Phone: 2634 Pennsylvania

JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Address: 4260-77th St., Elmhurst, N. Y. Phone Haverney 239-J

EDW. RECHLIN ORGANIST
"America's Foremost Bach Interpreter."
151 E. 92nd St., New York

NICHOLAS KARABELAS
CONCERT VIOLINIST AND TEACHER
Studios: Metropolitan Opera House Studios, 1425 Broadway, New York. 27 Sharon Avenue, Irvington, N. J.
Phone: Pennsylvania 2634 and Bigelow 25632.

JOHN BARNES WELLS, Tenor
RECITALS—ORATORIO
319 West 95th Street, New York
Telephone: 8744 Riverside

COENRAAD V. BOS
Accompanist—Coaching
Inquiries care of MISS MARCELLA KOSMAN
70 West 69th Street, New York

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music
509 S. Wabash Ave., Chicago

WM. PHILLIPS ALICE
BARITONE SOPRANO
Bush Conservatory, Chicago, Ill.

DE LANCELOTTI
VOCAL AND PIANO TEACHER
Appointments by Mail Only
205 West 57th Street New York

NORMAN CURTIS
PIANIST and TEACHER
39 East 27th Street, New York City Madison Square 4539

EARLE LAROS
PIANIST-CONDUCTOR
Manager: Sherman K. Smith
1540 Broadway, New York, N. Y.

MARIE DE KYZER
Vocal Instruction
28 West 63d St., N. Y. C.
Telephones: Columbus 7339 and Haverney 4027

W. D. FIFE
VOCAL ART-SCIENCE
Studios:
150 Riverside Drive New York City
Telephone: Schuyler 1286

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 205 W. 57th St.
New York City
10324 Circle

HARRISON M. WILD
Conductor—Apollo Musical Club,
Mendelssohn Club
9425 S. Robey Street, Chicago, Ill.



BLANCHE ARRAL
Soprano—Paris and Metro-
politan Opera Houses, also
Concert Halls of Europe and
Australasia.

Personal Address: Grantwood, N. J. Tel. 6270 Cliffside

GEORGE HAROLD MILLER
BASS-BARITONE
Member of Actors Equity Association
TEACHER OF SINGING
Apt. 3 West 43 East 58th St., N. Y. Phone 1159 Regent

ELLIOT GRIFFIS
TEACHER OF PIANO AND THEORY
36 West 75th Street, New York City
Susquehanna 1071

ARTHUR WARWICK
PIANO INSTRUCTION
113 WEST 57th STREET, NEW YORK
Telephone: 4780 Circle

RALPH COX
COMPOSER—Teacher of Singing
8 East 8th Street New York City

DEMMS SOPRANO
CONCERT—ORATORIO—RECITAL
E 2 West 87th Street New York
Telephone 3001 Schuyler

FRANCIS GREER GOODMAN
BARITONE—TEACHER OF SINGING
652 E. 18th St. Brooklyn, N. Y.
Tel. 0102 Ingersoll

"Spring Is Here" "Joyous Youth" "Bubbles"
and Other Songs by
MABELANNA CORBY
From Your Dealer or Direct
CORBY-LEWIS
CONCERT SONGS
65 Orange Road Montclair, New Jersey

ELLIS HAMMANN
CLARK
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
384 Commonwealth Avenue, Boston, Mass.

John Prindle Scott
SONG WRITER
HOTEL ROYAL
535 West 112th Street, New York City

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

FERRUCCIO F. CORRADETTI
Officier de l'Académie de France et de l'Instruction Publique.
VOCAL TEACHER
309 West 75th St., New York, Tel. 9010 Trafalgar

RENÉ LUND
BARITONE
833 Buckingham Place, Chicago. Lakeview 2396

S. WESLEY SEARS
St. James Church
22d and Walnut Sts., Philadelphia
ORGAN RECITALS INSTRUCTION

RUDOLPH REUTER
Pianist
IN AMERICA 1925-26
Haensel & Jones, Aeolian Hall, N. Y., or Mr. Virgil Smith,
Fine Arts Bldg., Chicago

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Courses for teachers
Studio: 309 Steinway Bldg. 113 W. 57th St.
Address: 144 E. 150th St.
Tel. Mott Haven 6363, New York

T O F I TRABILSEE



Vocal Studios
202 West 74th Street
New York
Consultation and voice trials
by appointment only
Tel.: 1965 Endicott

GRACE G. GARDNER
EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recog-
nized as a Voice Builder, Voice Restorer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucille Lawrence and
many other successful singers. Studios: Hotel Gibson,
Cincinnati, Ohio.

HOMER MOWE Voice Training
30 West 72nd St., New York City Tel. 2165 Endicott

BERGEY
Chicago Opera School
Lyon & Healy Bldg., Chicago

ELLEN KINSMAN MANN
TEACHER OF SINGING
508 Fine Arts Building Chicago, Ill.

WARFORD TEACHER OF SINGING
4 West 40th Street
New York City
Phone: 4897 Penn.

KRAFT
Concert - TENOR - Oratorio
Associated with Frank La Forge
14 West 68th St. New York City

W. GEHRKEN Concert Organist
"Able technician and fine command."
Brooklyn Eagle.
"Rapidly gaining unique reputation."
N. Y. World.
Eastman School of Music, Rochester, N. Y.

KARL RECKZEH
PIANIST
KIMBALL HALL CHICAGO, ILL.

CLARENCE DICKINSON
Concert Organist
Organist and Director, Brick Church, Temple
Beth-El, Union Theological Seminary,
412 Fifth Ave., New York

ELLA GOOD
Contralto
RECITALS—ORATORIO—TEACHING
Address: Dudley Buck Studios, 471 West End
Avenue, New York. Tel.: Endicott 7449

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. 312 Riverside, New York

DAVID ZALISH
PIANIST—TEACHER
225 West 110th Street, New York City
Telephone Cathedral 9542

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

RALPH ANGELL
ACCOMPANIST
125 22d Street, Jackson Heights, L. I.
Telephone: Haverney 3800

ALBERTO BIMBONI
Teacher of Singing
2025 Broadway, New York
Telephone 6074 Endicott

**SIGHT SINGING
EAR TRAINING**
Developed through
aural harmony

NATIONAL OPERA CLUB OF AMERICA
KATHARINE EVANS VON KLENNER, Founder and President

America's Greatest Musical Educational Club

For all information apply to the President

LAZAR S. SAMOILOFF



Bel Canto
Studios

309 West 85 St.
New York City
Telephone 3478 Endicott



MARIE MORRISSEY
Contralto
Management:
Loudon Charlton,
Carnegie Hall, New York

Mme. Rhoda MINTZ
SOPRANO
Teacher of Singing
Residence Studio: 312 West 109th St., New York
Telephone: Academy 0573

LJUNGKVIST
TENOR
Studio: 311 W. 75th St., New York Tel. 1547 Endicott

HELEN THOMAS
SOPRANO
Russian Symphony Orchestra, Yousella Road, Ploie, at Club, etc.
67 Riverside Drive, N. Y. City Tel. 4300 Susquehanna

KARL KRUEGER
(Late of Vienna)
CONDUCTOR
Care of Philharmonic Orchestra LOS ANGELES, CALIFORNIA

GRACE LAROM STELLNER
Scientific Vocal Teacher, says:
"ALL WHO TALK CAN SING"
Metropolitan Opera House Bldg., 1425 Broadway,
N. Y., Room 41 Tuesday and Friday afternoons

ARCHIBALD SESSIONS Concert Accompanist—Coach
810 CARNEGIE HALL, NEW YORK CITY
Tuesday and Wednesday Circle 0321

FAY FOSTER
Composer, Vocal and Dramatic Coach
Dramatic readings to music and costume numbers,
specialties.
Address—15 West 11th St., N. Y. City

ARTHUR M. BURTON
BARITONE Chicago
Fine Arts Building

JEANNETTE DURNO
PIANIST
4140 Lake Park Ave., Chicago

BELLE FISCH SILVERMAN
Teacher of Singing
Studio: New York (Wednesdays)
Metropolitan Opera House Bldg. Phone: Penn. 2634
Newark, N. J., 30 Johnson Ave.
Phone: Waverly 4200.

MARK OSTER
Baritone - Vocal Teacher
Studios: 1425 Kimball Bldg. Chicago, Ill.

Mme. VIRGINIA COLOMBATI
Voice Production—Operatic and Concert Coaching
Teaches the True Bel Canto. Schuyler 5614.
294 WEST 82d STREET, N. Y.

Cecilia GRAMER
SOPRANO
Concert — Opera — Recitals
Address: 161 West 86th St., New York. Telephone: 6338 Schuyler



MME. CAROLINE LOWE
VOCAL TEACHER AND COACH
Voice Development and Correction
56 West 67th Street, New York
Tel. Susquehanna 9499
Chickering Hall, 29 West 57th St.
Studio 7A, N. Y. Plaza 2690

EVA E. FRISBIE
ORGAN—PIANO—THEORY
100 Carnegie Hall
Circle 1358

**Read music easily
in fifteen lessons**
Developed through
aural harmony

1730 Broadway, New York

A.B. Chase

"America's Finest Piano"

Established 1875

A. B. CHASE PIANO CO.

Division United Piano Corporation

Norwalk, Ohio

THE Original Welte-Built Welte Mignon

CONSOLE REPERFORMING PLAYER for
GRAND PIANOS and INTERIOR MECHANISMS
in GRAND and UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 665 Fifth Avenue New York City

SHEET MUSIC - 15¢

Ask for Century Edition

The more intelligent and the more thrifty you are, the more you will appreciate CENTURY CERTIFIED EDITION sheet music. It is all sheet music can be, the very best edition of the world's very best music.

Although "CENTURY" is only 15c a copy, it is beautifully printed on the best of paper—Every bar is standard size, each note certified to be correct as the Master wrote it.

You can't buy better—So why pay more than Century price (15c) and (20c) in Canada when you buy Fifth Nocturne, Flower Song, Dying Poet, Spring Song or any of the other classical and standard compositions.

Patronize the Century dealer, his low price is possible only because of his small profit. If he can't supply you, we will. Complete catalog of 2,500 Standard compositions free.



MUSIC TEACHERS—Thousands of successful teachers use and recommend CENTURY certified music exclusively—because they know it is all that good music can be, yet it costs but 15 cents a copy, and they know parents appreciate the saving.

CENTURY MUSIC PUBLISHING CO.
203 West 40th St., New York, N. Y.



FRANK (ERNESTO) LaFORGE-BERUMEN STUDIOS

Composer-Pianist
Voice Coach

Concert Pianist and Pedagogue Specializing in
Interpretation and Technique

STUDIO: 14 WEST 66th ST., NEW YORK

PHONE TRAFALGAR 8993

Broadcasting WOR

Every Saturday Evening, 9.15 to 10

Studios Open Until August 1st

WILLIAM REDDICK

TEACHER OF PIANO
HARMONY AND COMPOSITION
Residence: 319 West 15th St., N. Y. Phone: River 1021
Studio: 610 Carnegie Hall, N. Y. Phone: Circle 6321

CHRISTIAN HOLTUM

American Baritone

Season 1926-1927-Now Booking

Mgt. F. C. Weidling, 131 West 42nd St., New York, Bryant 6139

M. DANIELL

Soprano and Teacher of Singing
Address 131 West 110th St., New York City
Telephone Monument 0777.

L. BENDITZKY

629 Stratford Pl., and 906 Lyon and Healy Bldg., Chicago

ALMA O'HAIRE

CONCERTS—Soprano—RECITALS

66 Northern Avenue New York City

ADOLF WEISS

(Pupil of Schoenberg)

HARMONY AND COUNTERPOINT
Berlin W62 Luther Strasse 5 III

EDWARD WEISS

"A pianist of remarkable qualities"—Busoni

Berlin-Wilmersdorf, Detmolder Strasse 64

STEGEER

The most valuable piano in the world

STEGEER Pianos and Player Pianos combine all of the essentials of the ideal instrument—artistic design, finest materials, thorough workmanship and a wonderful tone quality.

STEGEER WELTE-MIGNON (Licensee) Reproducing Pianos.

STEGEER & SONS
Piano Manufacturing Company
Founded by John V. Steger, 1879.
Steger Building
Northwest Corner Wabash and Jackson
Chicago, Illinois

L. De PACHMANN (Son of Vladimir de Pachmann)

Teacher of Piano, Harmony and Counterpoint
199 bis Boulevard St. Germain, Paris

HAMILTON MORRIS

Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 6925 Lafayette

MADGE AMICONE

DRAMATIC SOPRANO

A Few Dates Available 159 W. 85th St., N. Y.

GLEASON

Concert Organist
Eastman School of Music
ROCHESTER, N. Y.

The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University is the best proof of its satisfactory tone qualities and durability :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

SCHOMACKER

GOLD STRINGS

PURE TONE

Made in Philadelphia Since 1838

SCHOMACKER PIANO COMPANY

Schomacker Building, 23rd and Chestnut Sts. Philadelphia, Pa.

The Finest Piano Action in the World WESSELL, NICKEL & GROSS

Gives the Pianist the Touch that Creates
True Tone Color

Manufactured in New York, U. S. A.

Emerson

Known as "The Sweet-Toned Emerson"
since 1849

Emerson Piano Co., Div. United Piano Corporation, Norwalk, O.

THORPE

TEACHER OF SINGING
253 Madison Ave.
N. Y. C.
Caledonia 9733

A. ZNAIDA

VOCAL STUDIO

Pupils Prepared for Opera, Concert and Oratorio
1608 President St., Brooklyn, N. Y. Tel. 5567 Sicam

The Center for
Modern Music

J. & W. CHESTER LTD.,
11 GREAT MARLBOROUGH STREET
LONDON, W. 1

Complete Catalogues post free on application

The REASON our ad appears in this paper is because for generations we have been manufacturing pianos of wonderful TONE QUALITY. It is a piano for the artist, the singer and the professional. TONE, and TONE that will endure for a lifetime.

The RADLE for TONE

F. RADLE, Inc.

609-611 West 36th Street New York City

THIRTY-THIRD FESTIVAL AT ANN ARBOR REACHES NEW ARTISTIC HEIGHTS

Six Delightful Programs Given Before Large and Enthusiastic Audiences—Chicago Symphony Orchestra, University Choral Union, Large Children's Chorus and Well Known Soloists Participate.

ANN ARBOR, MICH.—Earl V. Moore, musical director of the annual Ann Arbor May Festival, made history at the thirty-third May Festival, which closed in Hill Auditorium, May 22. The Festival consisted of six splendid programs involving the services of the Chicago Symphony Orchestra, the University Choral Union, a large chorus of children and a cast of soloists of first rank. Included were opera stars and oratorio singers as well as instrumentalists, representing the field of piano, violin and organ. Almost uncanny skill welded together the musical resources of all these forces, producing six magnificent programs, each outstanding in itself and yet a component part of the Festival as a whole. Two splendid orchestral programs were provided, Louise Homer being the star at one and Martinelli at the other. Two outstanding choral productions took place when the Choral Union, under Mr. Moore's direction, offered programs of different sorts, one presenting a masterful offering of Mendelssohn's *Elijah* and the other Wagner's monumental opera, *Lohengrin*. Likewise two instrumentalists were heard, Albert Spalding at one of the matinee programs and Mischa Levitzki at the other. Other outstanding features were the rendition of Fletcher's *Walrus* and the Carpenter by several hundred school children, under the baton of Joseph E. Maddy, and the American premiere of Howard Hanson's *Lament for Beowulf*, under the baton of the composer as guest conductor.

Of further significance was the fact that the musical resources of the University School of Music are such that numerous local artists were called upon in several instances. Special mention must be made of Theodore Harrison, head of the voice department, whose authoritative interpretation of the title role in the *Elijah* brought forth flattering commendation of music critics assembled from all parts of the country. One of his pupils, Barre Hill, also made a splendid impression in the role of the Herald, while Thelma Lewis, another artist student, sang the role of the Youth admirably.

On the other hand, two students of Guy Maier, of the piano faculty, Elizabeth Davies of Buffalo and Ethel Hauser of Toledo, gave an outstanding presentation of the *Carnival of Animals* by Saint-Saëns. Donna Esselstyn, a student of Albert Lockwood, head of the piano department, appeared in the role of accompanist, playing for both Louise Homer and Giovanni Martinelli after their supply of encores with orchestra had been exhausted. Palmer Christian, University organist, officiated at the organ in both of the choral works and also deserves much credit for the assistance he rendered in training the chorus while Mr. Moore was absent in Europe the early part of the year. James Hamilton of the voice department who tried out the voices for the Choral Union also is to be commended upon his selections.

The Festival opened Wednesday evening with Hill Auditorium packed to the doors when a delightful program was offered by the Chicago Symphony orchestra under Frederick Stock's efficient baton. Louise Homer was the soloist. To comment upon the splendid offerings of the orchestra would be superfluous. With the passage of years, under the masterful guidance of Frederick Stock, the orchestra seemingly accomplishes the impossible by becoming each year a bit finer than before. For twenty-two consecutive years the orchestra has participated in the Festival and the vast audiences have come to love its distinguished conductor and its members with an affection seldom equalled. Mme. Homer in her offerings rose to great heights and was obliged to respond with many encores with orchestra and later with piano, and in addition was called to the platform many times. When she had finished *The Song of the Shirt*, composed by her husband, Sydney Homer, and orchestrated by Frederick Stock, there was a real ovation and finally singer and composer were drawn to the stage to acknowledge the plaudits of their many admirers.

The second concert produced great admiration and those who had heard *Elijah* performances numerous pronounced Mr. Moore's offering one of the best that they had ever heard. The University Choral Union was in fine fettle and, under the inspiring leadership of Conductor Moore, gave of their best. An outstanding cast of soloists participated, great interest centering in Theodore Harrison, baritone, who not only sang flawlessly, but virtually lived the part. He is an artist who has sung this role many, many times and has made it distinctly his own. Marie Sundelius made her first Ann Arbor appearance and produced a splendid impression. She

is a very fine artist. Thelma Lewis, as the Youth, although having little to do, showed remarkable musicianship. Jeanne Laval, contralto, an oratorio singer of note, was also heard to good advantage, while Charles Stratton, who was heard for the first time in Ann Arbor, was a most acceptable tenor. In the dual quartet and trio, Mr. Moore brought out some wonderfully beautiful effects and showed that these smaller groups were comparable in their work to that of the soloists. Mr. Moore at all times had his singers and the entire group absolutely under his dominion and their voices ebbed and flowed, so to speak, with keenest precision.

The third concert Friday afternoon was full of contrasts and coming in the middle of the Festival program served as a bit of let-down for the heavier portions both before and after. It included the Chicago Symphony, directed by



MAESTRO ARTURO PAPALARDO,

who has just been appointed opera director of the Peabody Conservatory of Music, Baltimore, Md. He will have charge of individual operatic instruction and will conduct the public performances of opera which will be given by the conservatory during the season 1926-27. Maestro Papalardo is well known as an operatic conductor and coach throughout the United States. His private studios are in New York.

Mr. Stock; Albert Spalding, violin soloist; Children's Festival Chorus, Joseph Maddy, conductor; Elizabeth Davis and Ethel Hauser, pianists, and Andre Benoit, accompanist. Albert Spalding was the center of attraction and he lived up to the high expectations which had been made. Elizabeth Davies and Ethel Hauser, two young piano students, gave a finished interpretation of the *Carnival of Animals*, while the climax was reached when Mr. Maddy led his chorus of children in a fine performance of the *Walrus* and the Carpenter. Altogether it was a most delightful afternoon's performance.

(Continued on page 19)

OXFORD'S "HEATHER" FESTIVAL AN ORGY OF MUSIC, OLD AND NEW

OXFORD.—In celebration of the tercentenary of the Oxford University Choir of Music, founded by William Heather in 1626, the present professor, Sir Hugh Allen, organized a festival which showed the many kinds of music-making which have evolved during the past three hundred years in Oxford and which also reflected the present musical life of the University.

Oxford officially recognized the celebrations by conferring honorary degrees on those distinguished musicians: Sir Henry Wood, Dr. Charles Wood, the professor of music at Cambridge, and J. B. McEwen, the Principal of the Royal Academy of Music in London. After the ceremony the company repaired to the Sheldonian Theater, where Sir Hugh Allen delivered an oration relating what little is known of Heather's personality as well as some particulars of the professorship and its history.

Heather was a modest singer at Westminster Abbey, who lived during the greatest period of English music when Byrd,

GATTI-CASAZZA ANNOUNCES THE METROPOLITAN OPERA PLANS FOR NEXT SEASON

Several Americans Among the New Artists Engaged—Three Novelties and Seven Revivals Included With Works to be Produced—Several Well Known Artists Omitted from Official Roster.

General Manager Gatti-Casazza, of the Metropolitan Opera Company, who left for Europe on the steamship *Duilio*, last Saturday, made his annual spring statement just before he departed, outlining his definite plans for next season, which will begin on Monday evening, November 1.

"To the subscribers and general public," said Mr. Gatti-Casazza, "I must express my sincere thanks. They have been more generous than ever in their patronage and appreciation. Indeed, never has the Metropolitan had its performances so largely attended. We have broken the record again. I am very grateful to Mr. Otto H. Kahn, president of the Board of Directors of the Metropolitan, and his colleagues for the new proof of confidence with which they have honored me. I also wish to thank each and all of my collaborators."

Mr. Gatti-Casazza confirmed the previous announcement of his complete program, stating that he will give during the season the following novelties: *The King's Henchman*, opera in three acts, libretto by Edna St. Vincent Millay, music by Deems Taylor, in English; *Turandot*, opera in three acts, libretto by Renato Simoni and Giuseppe Adami, music by Giacomo Puccini, in Italian; *La Gira*, ballet in one act, libretto by Luigi Pirandello, music by Alfredo Casella.

In addition there will be the following revivals: *The Magic Flute*, by Mozart, in German; *Fidelio*, by Beethoven, in German, in memory of the hundredth anniversary of the composer's death; *Mignon*, by Ambroise Thomas, in French.

The following works will also be revived: *L'Amore dei Tre Re*, by Italo Montemezzi, in Italian; *Der Rosenkavalier*, by Richard Strauss, in German; *Le Coq d'Or*, by Rimsky-Korsakoff, in French; *La Forza del Destino*, by Giuseppe Verdi, in Italian.

Mr. Gatti-Casazza announced the engagement of the following new artists: Vincenzo Bellezza, conductor from the Colon Theater in Buenos Aires and the Costanzi Theater in Rome, now conducting at Covent Garden in London; Martha Attwood, soprano (American), who sang in leading opera houses in Italy; Editha Fleischer, soprano; Louise Lerch, soprano (American); Elda Vettori, soprano (American), already well known; Walther Kirchhoff, tenor, from the Berlin Opera; George Cehanovsky, baritone; Pavel Ludikar, bass; Joseph Macpherson, bass (American); Ezio Pinza, bass, from the Scala Theater in Milan and the Colon Theater in Buenos Aires; Ruth Page, solo dancer (American), who has appeared at the Colon and at the Auditorium in Chicago.

The artists who have been re-engaged are as follows: (Soprano) Frances Alda, Grace Anthony, Lucrezia Bori, Ellen Dalossy, Florence Easton, Minnie Egner, Amelita Galli-Curci, Nanette Guilford, Elvira de Hidalgo, Louise Hunter, Maria Jeritza, Nanny Larsen-Todsen, Mary Lewis, Quena Mario, Nina Morgana, Maria Mueller, Frances Peralta, Rosa Ponselle, Elisabeth Rethberg, Marcella Roeseler, Charlotte Ryan, Thalia Sabanieva, Marie Sundelius, Marion Talley, Marie Tiffany, Phradie Wells; (Mezzo-Sopranos and Contraltos) Merle Alcock, Cecil Arden, Mary Bonetti, Ina Bourskaya, Karin Branzell, Julia Claussen, Dorothea Flexer, Jeanne Gordon, Kathleen Howard, Maria Mattfeld,

(Continued on page 25)

COVENT GARDEN SEASON OPENS BRILLIANTLY IN SPITE OF GENERAL STRIKE IN ENGLAND

Most Concerts Cancelled—Pouishnoff's Chopin Week—American Artists Win Approval.

LONDON.—We are in the second week of the general strike, at this writing, and musical life, like many other things, is virtually at a standstill. Communications are fitful, traffic precarious; it takes both courage and enthusiasm to go to concerts, determination and faith to give them. There are no newspapers, hence neither advertisements nor criticisms can appear. No wonder if many artists, rather than give concerts that have no resonance, pocket their losses and lie low. It is hard; it is bitter, when you consider that this is the great London season, which lasts only two months of the year.

Yet, in spite of all, the great musical event of the season, the opening of Covent Garden, came off without a hitch. The house was full, and everybody was surprised to see everybody else. For the opera crowd, aside from a few titled and wealthy music lovers, is essentially of the middle class, the "intellectual" middle class whose speed is measured by other things than horsepower. Where all these people suddenly got motor cars from is a mystery, but the fact is that for the first time since the war the neighborhood of Covent Garden resembled that of the Metropolitan Opera House. Cars were parked in every thoroughfare for a half mile in all directions, though some of them looked incongruous to say the least. I saw one open truck evidently designed for carrying vegetables, conveying a load of flappers in evening dress to somewhere in Kent.

Inside the house there was the usual brilliant spectacle. Full evening dress being once again *de rigueur*, even the convivial dinner jacket was almost taboo (only the Hon. Anthony Asquith, son of the Earl of Oxford, had the courage to wear one) and male fronts presented the most immaculate expanse of white seen anywhere in years. Women wore the most sumptuous and the latest, of course, and every seat in the house was filled. Spirits, however, were not exactly *en gala*, for though mention of the national calamity was avoided by tacit consent, it was present in people's minds, and Mozart's Figaro, though "comic," is too subtle to dispel the clouds from twentieth century minds.

A SPARKLING PERFORMANCE

The performance was sparkling enough. If it hadn't all the polished perfection and intimacy of Bruno Walter's cameo presentations at the little Residenztheater in Munich—the real birthplace of the Covent Garden production—it approached it, and it had the advantage of a lot of very fine singing and acting by members of the Vienna ensemble which Walter is gradually enticing to Berlin.

There was first of all Delia Reinhardt, whose Cherubino, for eye and ear, is unalloyed joy. Growing from year to year in artistic stature, she probably has no superior in her particular field today. Then there was Richard Mayr, king of German buffos, whose Figaro has all the arch humor that Mozart imparted to the role, plus singing of the finest kind. There was that rare team of sopranos, Lotte Lehmann and Elisabeth Schumann, as Countess and Susanna respectively; Albert Reiss as the comically obsequious Basilio, and Norman Allin, an Englishman, who gave an excellent account of himself as Doctor Bartolo. Two newcomers to Covent Garden—Luisa Willer and Josef Degler—were satisfactory as Marzellina and Almaviva respectively, and an English coloratura who has sung under Walter in Munich, Katherine Arkandy, showed great promise and charm as Barberina.

NEW SCENERY

Covent Garden did itself proud by sporting a new set of scenery for this first production. It was very good in some

respects, but it was grand opera scenery and failed to achieve the ideal concentration and picturesque intimacy of, for instance, the Metropolitan's *Così fan tutte*. The German recitatives, accompanied on the piano by Bruno Walter, cannot have the speed of the Italian, but did not drag the action perceptibly. It will be interesting, nevertheless, to draw comparisons with the coming production of Don Giovanni, which thought conducted by Walter, will be sung in Italian with a partially Italian cast.

There was no lack of applause, especially at the end of the first two acts, and there were shouts for Walter, a real Covent Garden favorite, right from the start. If the enthusiasm waned somewhat at the end, the early leaving of some of the audience, because of the traffic difficulties, must be held responsible. The rest of the first week of opera will be devoted to Wagner, and the first Ring cycle will be begun. Meantime all hands are hoping and praying for the end of the strike.

CONCERTS CANCELLED AND OTHERWISE

Concert life was gathering momentum until this calamity hit the town. Most of those artists whose recitals fell during the first week "carried on," but practically all the others have been postponed so one may expect a deluge of music as soon as traffic and newspapers are restored.

POUSHNOFF'S CHOPIN WEEK

Whole series of recitals are becoming frequent in London, possibly because the English public is slow to appreciate a new artist of note, and a single concert is not enough. The most important of these series has been Leff Pouishnoff's Chopin week. Six evenings of Chopin can easily prove tiresome, but Pouishnoff drew the same people night after night despite the strike and received veritable ovations. His concert comprised the two big sonatas, two scherzi, most of the preludes and etudes, ballades, nocturnes, the Berceuse, the Barcarolle, polonaise, mazurkas and waltzes. Especially poetic was his playing of the preludes. The B minor scherzo was full of fire, and the Berceuse had all the sweet languor without unduly cloying sentimentality. Altogether a monumental achievement and unique so far as London in recent years is concerned.

AMERICAN ARTISTS

Owing to strike conditions the spring crop of violinists has been so scarce that the two Americans who appeared here had the field nearly to themselves. Cyril Towbin and Harry Solloway both made their London debuts in Aeolian Hall before appreciative audiences. Several singers of note have also braved the risk of empty halls and complete voids where criticisms ordinarily appear. In the case of Esther Dale there was no lack of audience. Her previous success brought enough enthusiasts to warrant the singer's appearance under these trying conditions, while her beautiful voice and artistic interpretations called forth unstinted applause. A group of lieder by Brahms was particularly appealing while some Spanish songs of Granados, Alberto Williams and de Falla brought out to the full the singer's perfect diction and engaging personality.

John Coates recently gave an evening of modern English songs in the usual delightful manner that won him his success in America. His appearance in London is always a signal of genuine artistic enjoyment.

Many interesting concerts have been indefinitely postponed. Among them are Dame Nellie Melba's farewell and two appearances of the Cologne Orchestra under Gabriel Pierné. Recitals by Kreisler, Edna Thomas, Eliza-

beth van Endert, Florence Field, Samuel Dushkin, Francis Armstrong, etc., can only be hoped for after peace is again restored. C. S.

CONSERVATIVES ARE IN THE MAJORITY—EVEN IN MOSCOW

Henry Hadley's Salomé Has a Genuine Success—"Revolutionary" Opera.

MOSCOW.—The past few months of the Moscow season undoubtedly represent the most enjoyable period of this season so far. Within a comparatively short time we had Pierre Monteux, Darius Milhaud, Fritz Stiedry and Felix Weingartner conducting the excellent Academy Orchestra with programs that contained a number of delightful novelties. There was Honegger's Pacific 231, a very clever musical tribute to American mechanism; Stravinsky's *Sacre du Printemps*, and a series of questionable chamber music works by Darius Milhaud. Every day brought new music and very soon the entire musical community was split into two factions, enthusiastic adherents or confirmed opponents of the newest school in music, the conservatives being in the majority. Besides these renowned conductors we had as guests Bronislaw Huberman and Gottfried Galston, two magnificent virtuosi.

HADLEY'S SALOMÉ HAS MOSCOW SUCCESS

American readers will be interested to learn of the hold that American music is taking in Soviet Russia. The latest importation is Henry Hadley's *Salomé* for orchestra. This work, which evinces both mastery in the treatment of the orchestra and lively imagination on the part of its creator, was given a sympathetic reading by the Ukrainian conductor, Leo Steinberg, and enjoyed a genuine success.

WEINGARTNER'S FIFTH SYMPHONY

The climax of the past winter months was reached with the two appearances of Felix Weingartner. Thirteen years lay between his last and present visits and yet time does not appear to have left its mark upon the master of the baton. He conducted works by Beethoven, Berlioz, Tchaikovsky and himself, in a perfection of style of which he alone appears capable. His own fifth symphony, with its grand double fugue for the finale, inclines to the romantic school.

The mass of foreign music somehow relegated our home productions to the background, though even as a rule less attention is paid to modern Russian music here than elsewhere in Europe or America. Nevertheless, much of interest has been heard in Moscow. Among the names that deserve mention are those of Nicolai Rosslavetz, a composer who delights in calling himself a "music constructor" and whose works are erected on an accurately thought-out harmonic system (consisting of six-tone chords), and of Alexander Krein. Rosslavetz has recently given us several works for chamber music, among them a cello sonata that in its treatment reminds one of Ernest Bloch. It is one of the best of its kind. The State has published a monumentally designed symphony by Alexander Krein, whose instrumentation and melodic power far surpass anything that this composer has accomplished thus far.

PREMIÈRE OF RIMSKY-KORSAKOFF'S MAY NIGHT

Following on the performance of two topical operas of the Revolutionary period, already reviewed in the *MUSICAL COURIER*, the State Opera has produced only one new work, Rimsky-Korsakov's *May Night*. An attempt to revive Grétry's *Dionys the Tyrant*, written in 1794, which carried us back to the musical life of the great French Revolution deserves recognition. It was extremely well presented by Achesin, who conducted. E. B.

FOREIGN NEWS IN BRIEF

London

PROGRAM OF HASLEMERE FESTIVAL—(London.) Two of the eight concerts to be given at the Haslemere Festival of Chamber Music will be devoted to the works of J. S. Bach, one to music by various German composers, one to French music, one to Italian music, and three to English music, of which two will consist entirely of concerted music for viols. Among the instruments used will be the lute, recorders, the complete family of viols, the complete family of violins, including the true tenor violin, the viola d'amore, the harpsichord, the virginals, the clavicord, and a chamber organ. Every morning during the festival the instruments will be on view in the Hall, and the players will be in attendance to explain their use and construction. Demonstrations will be given, and, when possible, various pieces played at the concerts will be repeated on request. Parties will be taken to see the Jesses Workshops where the instruments are constructed. M. S.

CHARLES HACKETT FOR COVENT GARDEN—(London.) Charles Hackett, well-known American tenor, has just arrived in London to fulfill an engagement at Covent Garden. He will sing Almaviva in the Barber of Seville and Ford in Falstaff. M. S.

Berlin

BARTOK PANTOMIME IN COLOGNE—(Berlin.) The world première of *Der wunderbare Mandarin* (The Marvelous Mandarin), a pantomime by the Hungarian composer Béla Bartók, was scheduled to be given at the Cologne Opera House in May. C. H. T.

MOZART CHILDHOOD SYMPHONY DISCOVERED—(Berlin.) Prof. Wilhelm Fischer of Vienna has been going through the archives of the Benedictine Abbey in Lambach, which contains a very extensive collection of old music manuscripts. There he has found a symphony in G major by "Wolfgang Mozart." This work is included in Köchel's catalogue but was thought to be entirely lost. The title page bears the inscription "Dono Authoris 4 Jan.: 1769," in other words Mozart was eleven years of age when he composed the score. C. H. T.

BRUNO WALTER REMAINS IN BERLIN—(Berlin.) Intendant Tietjen of the Berlin Municipal Opera has officially denied that Bruno Walter is considering leaving his Berlin position as chief conductor and artistic advisor, to go to Vienna, as was rumored last week. Walter has no desire to leave his post here. C. H. T.

DRESDEN OPERA'S WORLD PREMIÈRES—(Berlin.) The Dresden State Opera has just acquired the exclusive rights for the world premières of the following works:

Hanneles Himmelfahrt, taken from the play of the same name by Gerhardt Hauptmann, music by Paul Graener; Traumland, libretto and music by Jan Brandt-Buys and Cardillac by Paul Hindemith, libretto by Ferdinand Lion. C. H. T.

INTERNATIONAL MUSICIANS' CONFERENCE IN LÜBECK—(Berlin.) June 23 and 24 an international congress of musicians will be held at Lübeck. This is the first time that this body has met since the war. C. H. T.

Vienna

THREE NEW AUSTRIAN OPERAS HAVE PREMIÈRES—(Vienna.) Wilhelm Kienzl, author of *Der Evangelimann* and *Les Ranz des Vaches*, has had his new opera, *Hassan der Schwärmer*, produced for the first time on any stage, at the Municipal Theater of his native Graz (Austria) with great success. It is on an Oriental subject taken from the Arabian Nights. P. B.

Italy

INCREASING SUCCESS OF TURANDOT IN ROME—(Rome.) The Rome première of Turandot was given with Costanzi artists and scenery, despite persistent rumors that the entire Scala ensemble was to come from Milan for the event. The success attendant on the première has steadily increased with subsequent performances. D. P.

SAN CARLO SEASON ENDED—(Rome.) On May 2 the San Carlo Opera in Naples closed its doors. A single performance of Luchini's new opera, *Fior di Spina*, was to have been given but could not take place owing to the sudden illness of the prima donna, Elena Doskro. D. P.

Miscellaneous

PROGRAM OF NETHER-RHENISH FESTIVAL—(Düsseldorf.) The ninety-fifth Nether-Rhenish Festival, which is to take place from June 2-6 (changed from June 3), will be held in Düsseldorf for the first time since the war. It will be under the musical leadership of Hans Weissbach and the program is as follows: First evening—Halleluja Chorus from Handel's Messiah; Arthur Honegger's symphonic Psalm, King David, for soli, chorus, orchestra and organ; Johann Brahms' Fourth Symphony; second evening—Max Reger's symphonic prologue; a Mozart piano or violin concerto; Bruckner's Seventh Symphony (soloist, Carl Friedberg); third evening—Beethoven's Missa Solemnis (soloists: Lotte Leonard,

soprano; Louise Willer, contralto; Rudolf Laubenthal, tenor, and Paul Bender, bass). E. T.

BUSONI TABLET IN ZÜRICH—(Zürich.) Busoni's numerous friends and admirers here are putting up a tablet to his memory on the house in the Scheuchzerstrasse where he lived from 1915 until his return to Germany in 1920. Over the tablet there will be a bust in bas-relief done by his sculptor friend, Haller. The unveiling of these memorials will take place on June 19 during the fourth festival of the International Society of Contemporary Music. H. W. D.

FOURTH REGER FESTIVAL—(Essen.) The Max Reger Society's fourth Reger festival will be held here, June 9-13, under the musical leadership of Max Fiedler. Important works by Reger will be performed in five concerts. Two orchestral concerts will be conducted by Fiedler and one by Fritz Busch of Dresden. The soloists include Frieda Dierolf, Adolf Busch, Fritz Heitmann and Rudolf Serkin, and the Busch Quartet. C. H. T.

BRUSSELS HEARS MILHAUD'S NEW WORK—(Brussels.) Darius Milhaud's new opera, *Les Malheurs d'Orphée*, was recently presented here by the Théâtre de la Monnaie and created a profound impression among the musicians in the audience. It is in three short acts and deals with Euridyce's death amid the beasts of the forest whither the couple had fled from human persecution. The difficult contrapuntal treatment for an orchestra of seventeen instruments all playing as soloists, makes it impossible properly to appreciate its value after only one hearing. A. G.

STRIKING SINGERS ATTACK GEORGESCO—(Bucharest.) Georges Georgesco, director of the Rumanian Opera here, was recently the victim of a nocturnal attack. Four old singers from the opera who had been on strike for seven months and who were unable to obtain pardon for their grave acts of indiscipline, took this brutal course of revenging themselves. Entire public opinion is against these beligerents who are now in prison. Georgesco was able to resume work after three days when he conducted the *Salome* première. A. A.

BUCHAREST HEARS SALOME FOR THE FIRST TIME—(Bucharest.) For the first time in this country, Richard Strauss' *Salome* was recently presented at the Rumanian Opera House under excellent conditions. The title role was entrusted to Florica Christoforeanu, whose wonderful voice and splendid acting carried off the honors of the day. She was admirably supported by E. Algazi as Herod, Rabega as Narraboth, and Lupesco as Jokanaan. Georgesco, who conducted, entered fully into the Strauss spirit and carried the work along with great élan. A. A.

NERONE HAS FIRST PREMIERE OUTSIDE OF ITALY

Leo Blech Sells Out Opera House Nightly—Tauber a Remarkable Don Ottavio—Stockholm Has a New Concert Hall.

STOCKHOLM.—When the opera house in Stockholm is sold out, lighted red lanterns are hung on the front of the theater. These red lanterns appeared every evening during Leo Blech's visit which I mentioned in the last Stockholm letter and which terminated the end of February. The public was justified in its unbounded admiration for everything Blech conducted, whether it was Bizet, Offenbach, Verdi or Johann Strauss.

During this Blech fever, the première of Debussy's Pelléas and Mélisande passed almost unnoticed. Armas Järnefelt's fine, sensitive conducting brought out all the charm of this beautiful work. But this post-war period—in Sweden at any rate—is unsuitable for such a delicate hothouse plant as this and after several performances it disappeared the same way as Ravel's L'Heure Espagnol last autumn.

RED LIGHTS HUNG OUT FOR NERONE

But this spring the red lights announced that another magnet had been found capable of drawing a capacity house. It was Arrigo Boito's Nerone (Nero, in the Swedish translation) whose Stockholm production is the first outside of Italy. A sold-out première does not prove that the work will continue to enjoy such success; the curiosity aroused by this much-discussed opera, the imposing stage pictures and the attraction which an old Roman story always exerts played a large part in launching this première. It cannot be denied that the work is weak and that the labors of Sisyphus produced it. When one remembers that the author-composer worked over it nearly four decades, burning up score after score, it is clear that the inspirational fire which created *Meistersingers* was well-nigh extinguished by such pathological self-criticism. It would be superfluous to review the opera once more in this paper. Suffice it to say that the excellent cast comprised Oscar Ralf as Nero, Göta Ljungberg as Assteria, with Sinar Larson and Gertrud Palson-Wettergren as the touching pair of lovers.

Among the singers who have appeared as guests Lilly Hafgren-Dinkela must be mentioned. A native of Sweden she has never before appeared here although she is well-known in Germany and Italy, especially for her Brünnhilde in *Götterdämmerung*, and for Isolde. Richard Tauber is another welcome guest who distinguished himself particularly as Tamino in the Magic Flute and as Don Ottavio in Don Giovanni.

GODOWSKY INVADES VIENNA

VIENNA.—The foremost musical visitor among us has been, of course, Leopold Godowsky. Since his triumphant re-entrée in Vienna earlier in the season, the little giant of the keyboard has crossed the continent back and forth with long distance jumps and airplane skips interrupted by a visit to Palestine. Vienna saw him back for a few days, just long enough to give another recital at the Grosser Konzerthaus Saal and to accept a few of the many invitations showered upon him by his old Viennese friends. They were all present at Godowsky's concert, which means that his marvelous pianistic fireworks were set off before a full house. Only a few of them found room, however, at a big reception in honor of the one time "Herr Professor" of the Vienna High School of Music, given by the present rector of that venerable institution, Josef Marx. The affair was a survey of Vienna's musically and socially elect, with Dr. Schneider, the Austrian minister of culture, the Italian Ambassador and the Russian Minister among those present. Previously Godowsky had consented, by special invitation, to give a recital of his own compositions before the students of the High School and a few invited guests, and to attend a session of the committee in charge of the foundation of the proposed National Conservatory in Jerusalem. In short, Leopold was kept busy receiving—and evading—the ovations of his faithful Viennese friends whose number is legion. My conception of a European holiday is somewhat different from Godowsky's Viennese task!

CECILIA HANSEN, SZIGETI, ET AL.

The Godowsky family, including the genial Madame and Leo, junior, the violinist, constituted a happy little American colony at the Bristol and Imperial Hotels—with Vladimir Shavitch and Cecilia Hansen as their companions. Shavitch's visit was merely in the character of a private sojourn, but the propensity for indiscretion and secret-telling under which the MUSICAL COURIER's Viennese correspondent suffers forces him to drop at least a hint of some plans not yet matured. It is quite possible that the Syracuse conductor will sooner or later return for a visit of a more professional nature. Cecilia Hansen dropped in unheralded and unknown as soloist for one of Professor Rudolf Nilius' orchestral concerts, with the result that she was proclaimed a Viennese star even before her own concert. Her recital more than corroborated the splendid impression which the

John Forsell, one-time Metropolitan star and present director of the Stockholm Opera, said of Tauber after the performance of the Don that "if Mozart had heard Tauber here he would have named his opera Don Ottavio instead of Don Giovanni." And Forsell was no ordinary Don Giovanni himself! As a jolly closing of the season Offenbach's Fair Helena will be given with Göta Ljungberg in the title role.

STOCKHOLM'S NEW CONCERT HALL

This spring has been a festive season so far as music is concerned. Simultaneous with the Nerone première came the inauguration of the new concert hall. It is to be a true temple of music where the Concert Society and the Chamber Music Society will have their headquarters. Besides the concerts undertaken by these organizations the halls will be open for single public performances. The great building designed and built by the architect, Ivan Tengborn, with its beautiful columned façade stands in the center of town, facing the busy Hotoget Square. Public-spirited citizens as well as the state contributed the millions required for this monumental work.

The large hall, seating 2000 people, provides an ideal setting for art and its sumptuous decorations carry one back to the time of Pompeii. Especially remarkable is the seemingly free-hanging roof which, with its indirect lighting, gives one the impression of being in the open. Opinion is divided upon the acoustic properties, as more time must elapse before a definite conclusion can be reached. The hall was officially opened by two concerts under the leadership of Wilhelm Sieben and Adolf Wiklund, the regular conductors of the two music societies whose new home the building is.

NEW SWEDISH WORKS

Two Swedish prize-crowned works were included in the programs, Kurt Atterberg's tone poem, *Der Gesang*, an impressive work for orchestra and chorus, and a symphony by H. N. Melcher which showed solid ability and poetic inspiration.

The new house also contains a small hall, with a seating capacity of 500. Isaac Grünewald, who is responsible for the decorations, has turned it into an amateur's salon—a gem of an interior. The Chamber Music Society opened it with a concert by the Kjellström Quartet.

H. G.

handsome Russo-Danish-American blonde had created at her début. The Vivaldi Chaconne, her opening number, was merely the overture for the veritable ovation that her audience brought her later in the evening.

Szigeti is not an American, of course; his native Hungary claims him as her own, and so does France, his present domicile. But Vienna no less, for few cities are more capable of appreciating an art so lofty and cultured as his. Szigeti played the Mozart D major concerto, as soloist of next to the last subscription concert of the Konzerthaus, under Dirk Foch, and he played it with the perfection which one has come to expect from this wonderful violinist. Let us congratulate both him and America for the quick appreciation which it has shown for this artist. His American success is a compliment to his overseas audiences, for Szigeti is not a "virtuoso" but an aristocrat among violinists.

THIBAUD "COMES BACK"

Jacques Thibaud, another home-comer from America, has not been heard here since pre-war days. The importance of his visit was emphasized by the patronage of the French Minister and the Belgian Ambassador here, who combined to honor Ysaye, the conductor of the event. The genial Eugène, grown rather old and portly, but still a live wire, gave a nice exhibition of primadonna histrionics at his entrée. Only after he had received the expected plaudits, he graciously gave Thibaud his cue to appear on the platform and start his noble reading of the Mozart E flat major concerto. When Ysaye, with shaky hands, went through the orchestral part of the Lalo Symphonie Espagnole, I could not but indulge in melancholy memories of those Sunday night concerts at the "Met" when the great old man himself used to play that sweeping last movement with more temperament than refinement. Sic transit . . .

With some right we may mention Robert Pollak among the "fifty per cent. American" concert-givers of the month. He has toured Canada before the war and some New Yorkers may still recall his appearances in 1913. After many war adventures as a prisoner in Bolshevik Russia (where the Bolsheviks entrusted Pollak with an important post at the Moscow Conservatory), this Viennese violinist has resumed his international European career. Spain welcomes him as an annual visitor, and Paris and London know him well as a violinist of great merits. Two eminently successful Viennese concerts are Pollak's local record for



ERNY VON LAMADIN.

a beautiful young Hungarian pianist, who has made a fine success in Vienna with her interpretations of Bartok and the modern Hungarians, said to have been imported to her by Bartok himself. (Photo Fayer, Vienna.)

the present season, the second one enlisting the assistance of Julia Goldner Elbogen, a fine pianist and sister of Steffi Goldner, the New York Philharmonic Orchestra's harpist.

ESTHER DALE AND WALTER OBERT

Esther Dale, American singer, saw a good-sized audience, notwithstanding several colliding concerts of importance, and a rather unhappy choice of her hall. She sang her Handel aria and the Brahms and Wolf specimens very beautifully and much to the satisfaction of her public. Particular interest was exhibited in the English songs by Goossens and Bax, and in American examples by MacDowell and Carpenter—rare dishes these days.

A CLEVELAND PIANIST

American pianism had an efficient representative in Walter Obert, Cleveland pianist; the Moonlight Sonata, especially, was played with deep understanding and in fine style, and ensured for this player the respect which Berlin and Prague have previously bestowed upon him.

ERNY LAMADIN

Musical radicalism is less common in the sex which has rightly been called the gentle one. Erny Lamadin, a handsome young Hungarian, however, puts many of her male colleagues to shame as regards enterprise and relentless pioneer work for ultra-modern musical ideas. Béla Bartok, acknowledged leader of modernism in Miss Lamadin's native Hungary, is said to have placed in her hands the key to authentic interpretation of his piano compositions. She used it with wisdom in her several Viennese concerts, and also permitted a young and still unknown countryman, Istvan Szelenyi, to benefit from her knowledge in his reading of the sonata which is still MS. Miss Lamadin's art lent itself with the same ardor and ease to the Foxtrot and Waltz by the American Monteverdi (alias Louis Gruenberg), which was loudly acclaimed.

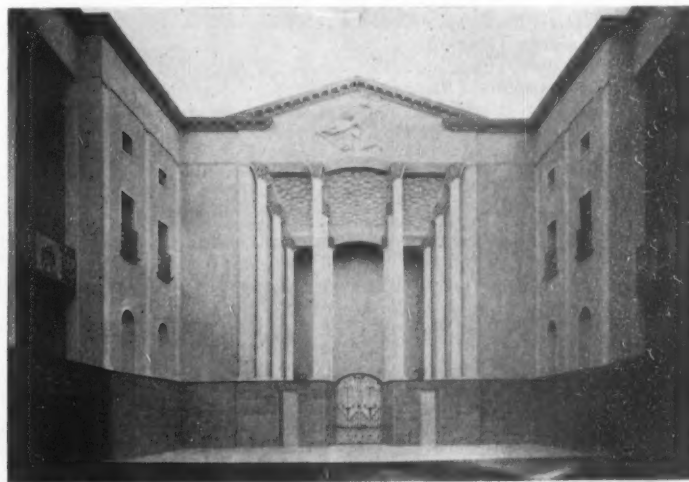
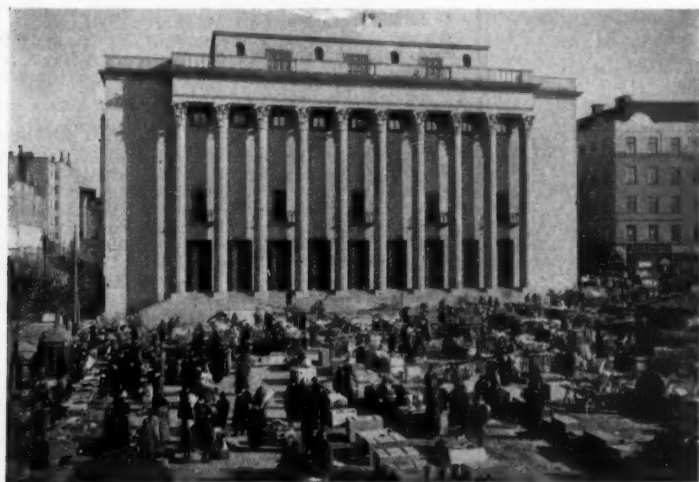
P. B.

Easton for Baden-Baden

Florence Easton, soprano of the Metropolitan Opera Company, sailed May 15 on the Majestic. She was scheduled to sing during the season of Italian opera in Baden-Baden, Austria, the week of May 25, under the direction of Artur Bodanzky. At the close of this engagement Miss Easton expected to go to the north of England to visit relatives. Aside from the Baden-Baden season she will not fulfill any other concert or operatic engagements during the summer.

Cecile de Horvath Praised

After Cecile de Horvath's recital at Whitewater (Wis.), J. N. Humphrey, the local manager, wrote the pianist's manager that it was "the finest piano recital that has been given in Whitewater in thirty years."



STOCKHOLM'S NEW CONCERT HOUSE.

A view from the Square (left) and the stage of the large hall. (Photos by Rosenberg.)

GUY MAIER DEFENDS A GREAT ART

Guy Maier, of the four-handed pianistic firm of Maier and Pattison, was interviewed the other day by a representative of the *MUSICAL COURIER*. Or, rather, it was intended that he should be interviewed, but he effectively silenced the questioner by saying that interviews and interviewers bored him—and he no doubt also bored the interviewer—and so he had avoided this dual boredom by preparing in advance a few notes on a scrap of paper which, if the interviewer could read them, would give him and the public a clue as to what was on the interviewer's mind. And just to be sure the interviewer could read them—the notes, of course—Mr. Maier read them and explained his purpose in writing them so that there could be no misunderstanding.

The whole thing amounts to this: Maier and Pattison have discovered, in the few years which have served to make them internationally famous, both collectively and individually, that there exists and persists, in spite of a good deal that has been said and written to the contrary, a large misconception as to music for two pianos. People say there is little of it; people say that music for this combination consists chiefly of arrangements; and people seem to think that the arrangements are mostly opposed to the wishes of the composers. People say, too, that music for two pianos, four hands, is one thing, and music for one piano, four hands, quite another, little related, and not interchangeable. People say, furthermore, that liberty and freedom of performance and interpretation are restrained in four hand playing, so that interpretations can never be all they ought to be. And, well, there are lots of other things that people say, so that one may be fairly amazed that, in spite of all their sayings, they have made such a very great success of the art of Maier and Pattison. The fact is, of course, that only a few people say these things, and most people just take music as it comes to them and like it more or less, or not at all, according to their instincts and feelings.

Still, it is just as well, for the sake of exactness, to set aside misconceptions, and these varied opinions are all of them merely the result of misconception, and the result of snap judgment and ignorance. In other words, people take things for granted. That is a bad habit—taking things for granted. For instance, how can one suppose that liberty and freedom of performance are restricted in four hand playing on two pianos? Mr. Maier made it very clear that he and his partner had become so perfectly accustomed to each other and to this mode of expression that they both of them felt perfect freedom and liberty of action. The interviewer thought to himself that a much more evident proof of this freedom might be sought in the obvious result. No one could

hear these two play together without realizing that they had achieved, indeed, that acme of all chamber music performance, individual freedom.

But it remained for Mr. Maier to point out one feature of the case that had not occurred to the interviewer: the difference between two players at one piano and two players at two pianos. One piano, as Mr. Maier points out, has only one damper pedal, and no matter what may be the intentions of the two players, one pedal cannot serve to give the proper rendition of all parts of a complex musical fabric. If every part and voice is to be properly brought out, each player must have his own control of dynamics and sonorities. Thus, in playing the ordinary one-piano duet, Maier and Pattison use two pianos with effects that cannot be attained on a single instrument. As to the use of such duets, Mr. Maier says they prove very satisfactory, with occasional doubling of parts for added sonority and solidity.

But music for two pianos is not scarce. Far from it! Maier and Pattison have whole piles of it, ancient and modern, that they have never been able to use simply because they have never had time to learn it. True, some of this pile consists of arrangements. But why not arrangements? Not only have nearly all composers made arrangements of their own orchestra music for two pianos, but most piano composers have made arrangements of all sorts of things for concert purposes which solo pianists are constantly using on their recital programs. Everybody knows this, and there is nothing new about it, nor is there ever any criticism of it. Then why should there be any criticism of arrangements for two pianos?

Nor should it be forgotten that in hundreds of cities, music lovers have no means ever of becoming acquainted with orchestra classics except through the medium of the piano. Orchestras do not visit these cities, and if composers have made four-hand two-piano arrangements of their symphonic works, surely they did it with good reason and with such artistic fidelity that they stand beyond criticism. When Debussy arranged his orchestra prelude, *L'Après-Midi d'un Faune*, for two pianos he must have done it with loving appreciation of piano possibilities, and with the desire to give a greater public opportunity to know and enjoy the music.

It would be interesting to know where the criticism of two-piano music started? Possibly with the school-girl hammering of piano duets (on one piano) which is one of the dreadful parodies of art. Certainly it is not generally known that two-piano music dates far back into early times when it was written for two clavecins and written out in the



GUY MAIER.

form of two figured (or unfigured) basses from which the players "improvised" their double parts. Every pianist feels, occasionally, that if he only had three or four hands he could do so much more. He does still more when he is two beings at two separate instruments, where the small intricate accents and give and take of melodic and dynamic imitation are not only possible but invited by the very nature of the case.

What some composers for the two instruments, and arrangers for the two instruments, often fail to perceive is that the added possibility does not consist of mere thickness and weight. These are the least important features of two-piano efficiency. Such composers and arrangers make their music too thick, so that no room is left either player for shading, and the delicacy of the fabric is buried beneath the burden of accompaniment. The really great writers for two pianos, beginning with the earliest times, treated each piano delicately so that separate treatment of parts remained possible.

Among the new works that Maier and Pattison will play this season and the next will be a Synconata, by Sowerby; Hutcheson's new concerto, of which the first performance was given on May 2 with Stokowski; Bach's "Goldberg" variations; a Fox-Trot, by Pattison; Turkey in the Straw, by Maier; an ancient Pasquini Sonata; Chopin's Rondo, op. 73, his only work for two pianos, revised and edited by Pattison; Berceuse, by Florent Schmitt; Introduction and Fugue, by Reger; Tears, by Rachmaninoff, and the Animal Carnival, by Saint-Saëns.

Constance Wardle Busy

Constance Wardle, dramatic soprano, has had an unusually interesting season. In October last she made her debut in Philadelphia, singing the title role in *Aida*. The success of this performance won her an immediate engagement as the soloist for the Orpheus Club on February 17 and the Mendelssohn Club on May 29. Regarding Miss Wardle's debut the Public Ledger commented: "The Ritorna Vincitor was beautifully given and she scored a great success in the second act duet with Amneris, and from there on throughout the opera." The Inquirer was of this opinion: "Constance Wardle, in the title role, did some beautiful singing and was a most realistic *Aida*." The Evening Bulletin said: "Miss Wardle's voice has beautiful tones and is capable of brilliant achievement. The O Patria Mia aria was sung with no little emotional effect. She revealed a sympathetic understanding of the role and proved well equipped as a dramatic soprano."

At the concert of the Orpheus Club on February 17, the Evening Public Ledger is quoted as follows: "The soloist was Constance Wardle, soprano, who has been heard here before in opera but not in concert. Miss Wardle has a beautiful voice of excellent range and moderate power, which she uses with great skill, her control in the pianissimo effects being especially fine, both in the management of the voice itself and in the breathing. Besides singing the obligato in the Lester composition, Miss Wardle sang two solo groups with great success."

Other recent dates filled include: April 23, Cavalleria Rusticana, Scranton, Pa.; 24, Othello, Scranton, Pa.; 26, Cavalleria Rusticana, Hazelton, Pa.; 28, Cavalleria Rusticana, Reading, Pa.; 29, Othello, Easton, Pa.; May 5, recital, Woman's Club, Hudson, N. Y., and May 7, Newark Music Festival, in Elijah.

Young Dunning Pupil Plays with Orchestra

Exponents of the Dunning System all over the United States were highly pleased when they learned of the success of ten-year-old Joan Blair, who appeared as soloist with the New York Philharmonic Orchestra, Ernest Schelling conducting. Little Joan has studied music only one year and a half. Her teacher, Virginia Ryan, of New York, is one of the best known and most successful Dunning exponents in the country. Six weeks before the date of the concert a member of the Philharmonic's official board asked Mrs. Ryan if she had a young pianist capable of playing the first piano part in a performance of Saint-Saëns' *Le Carnaval des Animaux*. She gave him the name of Joan Blair and proceeded to teach her the work. The manner of memorizing which the Dunning teachers use enabled her to memorize the twenty-two pages of piano score in three weeks and she was therefore ready for the three orchestral rehearsals which Mr. Schelling requested. At the close of the second rehearsal the conductor found her rhythm, style and musicianship so finished that he said the third rehearsal would not be necessary. It is said that with one possible exception Miss Blair is the youngest pianist ever to have appeared as soloist with a major symphony orchestra in New York.



"All in all a singer possessed of fine abilities, and one listened to with sincere satisfaction."—*Chicago Daily Tribune*.

Frederick Gunster.
TENOR

Forwarding Address: c/o Musical Courier, 437 Fifth Avenue, New York

TRADITIONAL AIRS

NEWLY HARMONIZED BY
DEEMS TAYLOR

Price, 40 Cents each

La Belle Yolans (French).....	High—Med.
Je Suis Trop Jeunette (French).....	High—Med.
La Sieste (Belgian).....	High—Med.
L'Abandonnée (Belgian).....	High—Med.
La Vie Rustique (Belgian).....	High—Med.
Rantin', Rovin' Robin (Scotch).....	High—Med.
Ae Fond Kiss (Scotch).....	High—Med.
Hame, Hame, Hame (Scotch).....	High—Med.
Mayday Carol (English).....	High—Med.
Twenty, Eighteen (English).....	High—Med.
The Loyal Lover (English).....	High—Med.
The Soul's Departure (Breton).....	High—Low
The Ways of the World (Breton).....	High—Low
The Wedding Dress (Breton).....	High—Low

Three Songs. Opus 13. (James Stephens)

The Rivals	High, A min.; Med., F# min.	.50
A Song for Lovers	High, Eb; Med. B	.50
The Messenger	High, Ab; Med., F	.50
Plantation Love Song (Ruth McEnery Stuart).....	High, A; Low, F	.50
Captain Stratton's Fancy (John Masfield).....	Baritone or Bass	.50
Banks O'Doon (Robert Burns).....	High-Medium, Dh; Low, Bh	.50



Reg. U. S. Pat. Off.

A complete list of Deems Taylor's Part-Song arrangements for Men, Women (Schumann Club Series), and Mixed voices will be mailed upon request.

J. FISCHER & BRO.

119 West 40th Street

New York

WHITEHILL

"America's Greatest Baritone"

NOW AT THE HEIGHT OF HIS CAREER

Twelve Successive Years Leading
Baritone Metropolitan Opera Company

RE-ENGAGED TWO MORE YEARS—ENTIRE SEASON

THE ST. LOUIS TIMES, March 6, 1926

WHITEHILL SINGS WAGNER ARIAS WITH SYMPHONY

Metropolitan Opera Baritone Appears
in All-Wagner Concert at Odeon

Clarence Whitehill received a cordial welcome from his host of local admirers as he appeared as soloist in the annual all-Wagner program presented by Rudolph Ganz and the St. Louis Symphony orchestra at the Odeon yesterday afternoon.

Whitehill sang Vanderdecken's aria, "Die Frist ist um," from "The Flying Dutchman," and Wotan's "Farewell," from "Die Walkure." This eminent baritone, who can always be depended upon for eloquent essays of the Wagnerian Music dramas, was in splendid form, and his dramatic declamations were powerful and convincing. His wonderfully resonant voice was fully equal to the ponderous accompaniment with which he had to cope, and his intellectual interpretations sustained in every way his enviable reputation as the leading American male exponent of the works of Richard Wagner.



© Underwood & Underwood

ST. LOUIS POST-DISPATCH, March 6, 1926

WAGNER PROGRAM LED BY WHITEHILL

Metropolitan Opera Baritone Evokes Enthusiasm as Symphony Soloist

Not often does a Symphony concert audience rise to the pitch of enthusiasm which finds hand-clapping inadequate for its expressions of delight. Occasionally one does, and such was the case yesterday when an unusually large gathering assembled at the Odeon to hear an all-Wagner program enlivened by the superb singing of Clarence Whitehill, Metropolitan Opera baritone. So eager became the appeal for encores that ardent feet evoked a rumble from the floor and here and there half-suppressed shouts rose above the clamor. It was a demonstration like those to which Rachmaninoff devotees have become accustomed.

The recitative and aria "Die Frist ist um" (The Term Is Past) from "The Flying Dutchman" and Wotan's Farewell from the Magic Fire Scene of "Die Walkure" were the offerings which brought into play the sonorous voice and robust Wagnerian physique of the soloist. With such munificence of contribution the audience had to be content, for half a dozen recalls failed to induce an extra.

CONCERT—ORATORIO—RECITAL

(No pairs of concerts accepted with orchestras at one fee)

Available May, June, October—Guest Appearances

Summer 1927 Now Booking in France, Germany and England

Management: WOLFSOHN MUSICAL BUREAU

Fisk Bldg., 250 West 57 St., New York

ST. LOUIS DAILY GLOBE-DEMOCRAT,
March 6, 1926

All-Wagner Program and Whitehill's Arias Electrify Big Crowd

Excerpts from Master's Best Works
Adorn a Rich List

By RICHARD SPAMER

The clairaudient gift of no seventh son of a seventh son is needed to prognosticate thus, because Friday afternoon's crowd of Wagner music lovers spoke, shouted and handclapped their unmistakable approval of the program, its presentation and, above all, the wonderful singing of the American Metropolitan Opera barytone, Clarence Whitehill.

Thus we saw the North Sea storm as Wagner depicts it in his legendary opera, "The Flying Dutchman"; we saw the hapless Vanderdecken, that maritime wandering Jew, at the prow of his specter bark, cursing the haughty ocean that keeps him from finding the good woman of his redemption.

We say we saw all this, but it was the superb art of Clarence Whitehill that visualized it for us. He sang grandly, gloriously that recitative "Die Frist ist um" (The Term Is Past), in which Wagner bids Vanderdecken tell of his seven years' quest, and the great aria "Wie Oft in Meeres Tiefste Schlund" (Engulfed in Ocean's Deepest Wave), in which he sings of his hatred of the perfidious sea.

Two Great Moments.

This was one of the great moments in Conductor Ganz's all-Wagner program, and another came with Mr. Whitehill's singing of Wotan's Farewell, in which the Norse god takes leave of his daughter, Bruennhilde, whom he, for her disobedience, condemns to sleep on a fire-encircled couch, whence a young hero, unafraid of Wotan's spear, shall rescue her.

It was easily to be imagined how Clarence Whitehill, in New York, enacts and sings that scene that has made him famous all over the art loving world and has given him his place as the leading American barytone of the Metropolitan Opera.

THE ST. LOUIS STAR, March 6, 1926

WAGNER PROGRAM, WITH A BARITONE SOLOIST, PLEASING

Strong Emotional Appeal in Current Symphony Concert at Odeon

By BLANCHE FURTH ULLMAN,
Music Editor of The Star.

Whitehill, temperamentally and physically the ideal Wagnerian baritone, carried the house with his dramatic performance of the recitative and aria from "The Flying Dutchman," and later aroused even greater enthusiasm with his impressive delivery of Wotan's Farewell.

After years of strenuous usage his voice retains its power and resonance, booming out above the full orchestra in the terrific climaxes. He is one of the few who carry the illusion of opera to the concert platform by sheer power of personality.

IMPRESSIONS OF POST-WAR BERLIN

By Arthur M. Abell

(Continued from last week)

KREISLER AND GODOWSKY IN BERLIN

Fritz Kreisler arrived here yesterday. He brought over an American automobile. I am astonished there are so few here. I have seen only three during my sixteen days' stay.

On the day of my arrival I called up S. Landecker, owner and director of the Philharmonic. Landecker, whom I have known for thirty-two years, is one of the outstanding personalities in the musical life of the German metropolis, and I knew that by getting in touch with him I would find a veritable fountain of musical knowledge. He at once asked me over for afternoon tea and invited me and my daughter, Carla, who is here with me, to sit with him in his box at the Furtwaengler Philharmonic concert that same evening. Both Mr. and Mrs. Landecker are looking well.

Great was my surprise and delight to greet at their home my old friend, Leopold Godowsky, who with Mrs. Godowsky had been spending a few days with the Landeckers. Godowsky left that same evening for Vienna. He was booked for two concerts there, also one in Budapest, and two in Paris. He made very interesting and exotic tours this past winter, appearing in more than fifty concerts in Palestine, Egypt, Northern Africa, Italy and Spain, and received with great enthusiasm. He returns to America this month, but Mrs. Godowsky will spend the summer in Europe.

THE CONCERT DIRECTION HERMANN WOLFF

Another great source of musical information is the famous Wolff concert agency. I saw Mme. Louisa Wolff, the widow of the founder of the Philharmonic concert. She does not look her seventy years, and still takes an active part in the running of the famous bureau. I first met her in 1894 and I was well acquainted with her husband, Hermann Wolff, and his two brothers, Carl and Emil, who were both for many years his partners. All are gone now. Emil Wolff, the last to go, died only three weeks ago at the age of eighty.

A TRIBUTE TO HERMANN FERNOW

Hermann Fernow, Hermann Wolff's associate for many years, and his successor as head of the Wolff Bureau, passed away during the war. His death was unannounced in the American press, and thousands of Americans probably will first learn of it through these lines. And yet Fernow was a commanding figure in the musical life of Berlin, and indeed of all Germany for fully three decades. How vividly I recall his handsome head, with its full beard, his tall figure and his genial smile. Fernow was a man of great ability. He had a big head and a bigger heart.

CHATS WITH SACHS AND SIMON

I had talks with Erich Simoa, who recently returned from America, and Erich Sachs, both of whom I have known for many years. They are now the active heads of the Wolff agency. They report that the economic depression of the past winter had a very bad effect on Germany's musical life. Many of the smaller opera houses, that were formerly subsidized by the dukes and princes, have been compelled to close their doors for lack of funds. The smaller concert societies have also been forced to cease activities for the same reason, and even the big ones have a hard time to make both ends meet. The fees paid to soloists have been greatly reduced, and the whole situation at present is discouraging.

Germany is sure to recover, however, if her burdens can be eased. The inherent love of music is so deeply rooted and the Deutsche Tüchtigkeit so great! Such a nation cannot be kept down.

HUGO KAUN AND THE SOCIETY OF GERMAN COMPOSERS

Hugo Kaun, who because of his compositions and because of his long residence in Milwaukee, is well known in America, has been elected to an important post in the Society of German Composers. He is now one of the committee of five who preside over the destinies of this, the most important association of its kind in the world. The other four are Richard Strauss, Wilhelm Klatte and Messrs. Behm and Kopsch. I spent an evening with Kaun and his wife. He looks well although he has aged somewhat. He lost his entire fortune like everybody else, but his royalties and pupils assure him a living. His Requiem has had over two hundred performances in three years, the celebrated Liedertafel having sung it no less than fourteen times. Kaun's opera, Der Freund, has been given eighty times, and his last opera, Menandra, has had thirty-six presentations thus far. Kaun's son is a teacher of theory at the Eastman School of Music in Rochester.

MUSICIANS

Leopold Schmidt, of the Berlin Tageblatt, and Adolf Weismann, of the B. Z., attended the premiere of Puccini's

Turandot at La Scala. They have written favorable reports of the work, and especially of the performance under Toscanini. They say that the thematic invention is rather weak but that the orchestra coloring is in some respects superior to that of any former Puccini opera. Schmidt prophesies that the opera will make its way. It is already booked for Berlin, Dresden and Vienna.

Franz Ries, the composer of the famous Moto Perpetuo, beloved by every violinist who has a good spiccato bowing the world over, recently celebrated his eightieth birthday. He has retired from the well known publishing house of Ries and Erler, which he founded. Ries was a pupil of Viouxtemps at Paris in the sixties, and for a time he played in the Viouxtemps Quartet. He used to come to my musicales in the pre-war days and he told me many interesting things about Viouxtemps' method of teaching and playing.

Richard Sahla, the veteran violinist, who is now in Berlin, will visit America for the first time next month. Mme. Sahla is an American and their daughter lives in Buffalo. I spent a very pleasant afternoon with the Sahlas. He is probably the only famous pupil of Ferdinand David still living. He studied with him at the Leipzig Conservatory in the late sixties. Sahla played for me and he still has a vir-



"Her voice has the great charm of being always perfectly in tune."

The New York Evening Post said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

Management: HAENSEL & JONES
Aeolian Hall, New York
Mason & Hamlin Piano Used Aeolian-Vocalion Records

tuoso technic and a beautiful tone. Mme. Sahla, who is a very fine Lieder singer, sang several of her husband's songs for me, accompanied by him at the piano.

Justizrat Felix Landow, famous amateur violinist and a pupil of Joachim, invited me to see his violin collection. He has six Italian masterpieces—four violins and two violas. The violins are very choice specimens by Stradivarius, Joseph Guarneri del Gesù, Carlo Bergonzi and Paolo Maggini. The violas are a superb Nicolo Amati and an Andreas Guarnerius. He also has a less valuable old Dutch viola.

Gray-Lhevinne Finishes Warren Series

Lynn Dana, president of the Dana Institute of Music at Warren, Ohio, has done much for the musical development of Warren and, indeed, Ohio. The Dana Institute, which was founded by his father and has a long and worthy record of having graduated many now established artists and teachers of music, has, under Lynn Dana, now an enrollment of over 1,800 music students from all parts of the country, and includes several orchestras, ensembles, etc.

For music week and to open the lovely new Konold auditorium at Warren, O., in the new million dollar school building, Lynn Dana gave careful thought to all the leading artists which were called to his attention, and chose the justly popular Gray-Lhevinne for this honor.

On the night of May 7, Gray-Lhevinne closed a series of four successful recitals sponsored by Mr. Dana, who introduced the artist at each concert as "America's recognized greatest woman violinist."

The distinguished violinist left a host of friends and admirers at the close of her series of recitals. The first concert by Gray-Lhevinne was one to tax the artistry of any great virtuoso, but she finished with a verve which

carried her hearers to rapturous applause and practically every one in the audience crowded up to the stage at the close for a closer glance.

As the Tribune-Chronicle of May 8 said: "Should Mme. Gray-Lhevinne ever return to Warren a warm welcome is a foregone conclusion. She has a charming personality and coupled with her highly artistic playing makes her one who immediately wins her hearers to her. She has a flawless technic, a tone of exceptional beauty, and all the attributes which go to make a rare artist."

INDIANAPOLIS, IND.

INDIANAPOLIS, IND.—Amelita Galli-Curci, coloratura soprano, sang at the Murat Theater under the auspices of the Ona B. Talbot Fine Arts Enterprises to a very large audience. Mme. Galli-Curci was assisted by her husband, Homer Samuels, pianist and accompanist, and Manuel Berenguer, flutist. Mme. Galli-Curci held her audience spellbound from her first number to the last encore. In the opening classical group she had ample opportunity to show the smooth lyric quality of her lovely voice, while on the other hand in Caro Nome, Dinorah, Pretty Mocking Bird and particularly in the Proch Theme and Variations did she perform the most difficult of vocal gymnastics with perfect ease. Of her singing nothing more need be said—we hope she returns soon.

Florence Austral also sang to a large audience at the Academy of Music. She was, too, assisted by her husband, John Amadio, flutist, and Myron Jacobson, pianist. Mme. Austral has a large dramatic voice, appealing and luscious in quality. She opened her program with the tremendous Ocean, Thou Mighty Monster, from Oberon, inspiringly sung for she carried her audience into the realms of the unknown. Mme. Austral showed herself indeed a versatile artist for all numbers were equally well interpreted—the lyric as well as the dramatic.

The second concert of the season, given by the Mendelssohn Choir, took place recently. Lucy Gates appeared as soloist. The choir was under the able direction of Elmer Andrew Steffen who has built up this organization to a very high standard. A varied and interesting program was well done by the choir. Miss Gates' singing also was good.

Music, music, everywhere! seemed to be the slogan for Indianapolis, National Music Week of May 2. A choral and orchestral program was given in every public school of the city, as well as daily programs furnished by various musical organizations of the city. Participants in the program given by the faculty of the Indiana College of Music and Fine Arts were Mrs. James Lowry, vocalist; Bomar Cramer, pianist; William R. Wehrend, violinist; Mr. and Mrs. Glenn Freimood, vocalists; Ruth Ranier, harpist, and Ruth Todd, dramatist. On the program given by the Metropolitan School of Music was a string quartet directed by Hugh McGibby; a piano duet by Earl Jones and Harry Pruitt; a concerto by Thomas Poggiani, violinist; a reading by Frances Beik; a piano concerto played by Grace Hutchings; a dance directed by Mme. Gano; a group of songs by Frieda Heider; a violin number by Henry Marshall, and a trio played by Donn Watson, violinist, Adolph Schellschmidt, cellist, and Earl Jones.

The Matinee Musical gave a concert Friday afternoon at the John Herron Art Institute in observance of Music Week. Participants were Maude Custer, Alma Lentz, Mildred Johns, Helen Payne, Mildred Hurt, Mrs. James Lowry and the Orloff Trio—Jeannette Orloff, violinist; Yuba Wilhite, cellist, and Mildred Huls, pianist. M. H.

Max Jacobs' Quartet in American Composers' Series

A series of American Composers' Evenings inaugurated by radio station WEA, for the purpose of furthering the cause of American music, has recently been completed, Max Jacobs and his string quartet performing for the series. The following composers appeared personally on the evening their work was performed and spoke over the air to the radio audience: Mortimer Wilson, whose quartet, Rural California, was performed for the first time; Henry Holden Huss, whose quartet won the Coolidge prize; David Stanley Smith, whose Gregorian Quartet was heard, and Daniel Gregory Mason, whose quartet on Negro Themes was performed. This American series will be resumed in the autumn, when Max Jacobs and the quartet will again participate. Mr. Jacobs and his Chamber Symphony Orchestra will give a series of three Sunday evening concerts intimate at Aeolian Hall next season, the programs including novelties and interesting orchestral works.

Boston Conservatory of Music

AGIDE JACCHIA, Director

Professor SERGE KORGUEFF, Violin

Mr. GEORGE C. VIEH, Pianoforte

Maestro ARTURO VITA, Voice

and all but a few of the other members of the highly recognized Faculty will continue to give instruction

UNINTERRUPTEDLY THROUGH THE SUMMER

STEINWAY PIANOFORTE USED

250 HUNTINGTON AVENUE

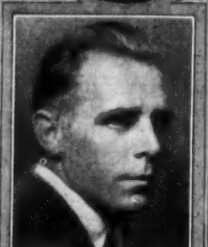
BOSTON, MASS.

HOLLYWOOD INVITES YOU

to her 5TH GREAT GALA SEASON of "Symphonies Under the Stars" July 6th to Aug. 28th



Sir Henry Wood



Willem van Hoogstraten



Eugene Goossens

HOLLYWOOD BOWL SUMMER CONCERTS are the triumph of an ideal to bring **great** music to **great** masses at **small** cost. On concert nights, twenty thousand people make their pilgrimage up Pepper Tree Lane to that far-flung temple of music under balmy California skies ... a thrilling example of an enormous public worshipping at the shrine of the masters.

Started but a few years ago as a modest community enterprise, Hollywood Bowl to-day belongs to America and the world. Her Summer Concerts are veritable International Conclaves of Musical Goodfellowship ... the mecca of celebrated conductors, musicians, artists, and all lovers of beauty alike.

The 1925 concerts were epoch-marking. 1926 holds the dazzling promise of the usual excellent Bowl Symphony Orchestra, five world-famous guest conductors, whose photographs are shown, and celebrated soloists.

Plan your visit to California during July and August and participate in America's spectacular outdoor music festival ... the most unique artistic event in the world!

20,000 COMFORTABLE SEATS

Admission by Subscription 25c

Single Tickets 50c

A Hearty Welcome Awaits You at the
"Symphonies Under the Stars"

HOLLYWOOD BOWL ASSOCIATION, Inc.

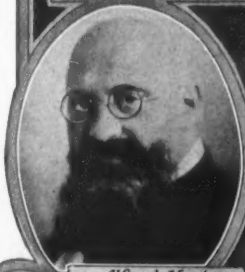
Raymond Britz, Manager

GUARANTY BUILDING

HOLLYWOOD, CALIFORNIA



Emil Oberhoffer



Alfred Hertz

KEystone Photo



KEENE (N. H.) MUSIC FESTIVAL ENDS BRILLIANTLY

Three Days of Concerts Given Before Large and Delighted Audiences.

KEENE, N. H.—The Twenty-fourth Spring Festival, under the auspices of the Keene Chorus Club, was held here in the City Hall May 19, 20 and 21 and met with its usual enthusiasm. The event opened auspiciously with a concert by Keene High School Chorus, Orchestra and assisting artists, under the direction of Harry W. Davis, who was warmly praised for his skilled leadership and the fine work which was produced. Following the overture—Von Suppe's Poet and Peasant, given splendidly by the High School Orchestra—Frederic H. Cowen's cantata, The Rose Maiden, was presented with excellent soloists in Marjorie Boutelle, soprano; J. Mildred Strout, contralto; William Simmons, tenor, and Victor Wrenn, baritone. Chester H. C. Dudley was the efficient accompanist. The chorus work was unusually fine and the program closed with the school song, The Orange and The Black.

Thursday provided an evening of triumph for the Keene Chorus Club as this ambitious organization offered what was said to be the first choral presentation in New England of the Ponchielli opera, La Gioconda. George Sawyer Dunham was the conductor; Chester H. C. Dudley, accompanist, and Edward F. Holbrook, organist. Particularly fine was the ensemble work of the club chorus of 250 voices and enthusiastic was the praise heaped upon Mr. Dunham for his painstaking work. The results were splendid and fully merited the efforts which this skilled leader evidently put into the training of the chorus. The assisting soloists, to quote the Evening Sentinel, "were of the highest type of singers and while the majority were strangers to a Keene audience, their efforts were enthusiastically received." They included Claire Maentz, soprano; Rose Zulalian, contralto; Charles Bennett, bass; Dorothy George, mezzo-soprano; Joseph Lautner, tenor; Walter Kidder, baritone; William Nye, bass, and Harry Davis, tenor. The Boston Orchestral Players provided excellent accompaniments.

The Friday afternoon concert, provided by the Boston Orchestral Players, under the leadership of George Saefer Dunham, met with a cordial reception. With an unusual program, to which was added the excellent voice of Joseph Lautner, tenor soloist, and the splendid musicianship of the concertmaster, Walter E. Loud in the andante and finale from Mendelssohn's violin concerto, the event proved an addition to the Festival offerings in no small degree. Mr. Dunham gave his usual evidence of fine musicianship with the baton.

Artist Night capped the climax of the Keene Chorus Club's three days of triumph. Lawrence Tibbett's beautiful baritone voice delighted his enthused auditors and incited a prolonged demonstration that repeatedly brought him back to the platform for continued encores. He sang Verdi's Credo from Otello and Moussorgsky's always amusing The Flea in his inimitable way, and rendered the Prologue from Pagliacci magnificently. Claire Maentz, soprano, was the other soloist of the evening and, to again quote the Sentinel, "Her rich, powerful voice and pleasing personality will be remembered by all who have heard her." The Chorus Club attained its usual high mark of artistic ensemble, under Mr. Dunham, in Boito's Prologue in Heaven from Mefistofele, three pictures from The Tower of Babel, Rubinstein, and

other selections. Once more the Boston Orchestral Players provided excellent additions to the program under Walter E. Loud. This concert brought the twenty-fourth Keene Festival to a brilliant close. P.

Herta Grosskopf, Wagnerian Prima Donna

Herta Grosskopf, sister of the violinist, Sigmund Grosskopf, well known throughout America, has recently arrived from Wiesbaden to give a series of concerts here. She is one of the youngest Wagnerian artists, having sung these roles in Berlin, Wiesbaden, and other places on the conti-



HERTA GROSSKOPF.

ment. Her face and figure are ideal for interpreting the heroic types of the great master, the phrase, "Junoesque," suiting her perfectly.

She has appeared twice at the Manhattan Opera House during her short time in this country; given recitals at the music festival at the New Rochelle High School, and a Wagnerian concert at the College of New Rochelle on May 16; also a recital at Steinway Hall, New York, May 26, and is heralded from abroad as a new star in the opera firmament. Her splendid health and physique she attributes to diet and

exercise; she swims, drives, rides horseback, and is devoted to a fruit and vegetable diet. Herta Grosskopf reflects this in her charming appearance, tireless energy and the fresh, clear tones of her voice. The Steinway Hall recital was under the management of Mrs. Owen Kildare.

Braun School Faculty Visits New York

The entire faculty of forty-five members of the Braun School of Music, situated at Pottsville, N. Y., spent May 16, 17 and 18 in New York as the guests of Steinway & Sons, the Aeolian Company and the Art Publication Society. Each year the faculty makes a trip somewhere for educational purposes. Last year a pilgrimage was made to the Curtis Institute of Music in Philadelphia, at which time these musicians were the guests of Mrs. Edward Bok. The object of the visit to New York was to study the manufacture of Steinway pianos, to watch the installation of the mechanism of the Duo-Art Reproducing Piano and to learn how records are made. Much entertaining was done for the faculty while in New York, teas, dinners, theater parties, sight-seeing trips, etc., having been arranged. On Tuesday evening the following members of the faculty broadcast a program from WJZ: Robert Braun, principal of the Braun School of Music; John Quine, baritone; Frederick E. Hahn, violinist; Tom Doyle, tenor; Elizabeth Meikrantz, lyric soprano; Carrie Lou Betz, Esther L. Boxmeyer, Margaret Dunn and G. Francis Pyle, accompanists.

Edgar Schofield at Lexington Festival

Edgar Schofield was one of the soloists at the May Festival at Lexington, Ky., the early part of the month. The baritone was heard in a group of solos at the first concert which apparently met with the enthusiastic approval of the audience, judging by the splendid press notices he received. The critic of the Lexington Leader of May 5 stated: "Mr. Schofield is an artist of consummate skill and it is seldom, indeed, that one is privileged to hear a baritone of such quality and a singer of such interpretative ability." Mr. Schofield also scored a success with Louise Stallings in Mozart's La ci darem la mano and in the quartet from Rigoletto with Miss Stallings, Ethel Jones and Dan Beddoe. The festival was concluded with a performance of Elijah.

Mr. Schofield's recent Southern tour also included a recital before the North Carolina Teachers' College at Greenville, N. C., April 29.

Violin Made for Gilbert Ross

When Gilbert Ross appeared in recital in Cedar Falls, Iowa, last season, his lovely work so inspired William R. Reisinger that he set to work immediately to make the youthful artist a violin. Mr. Reisinger—an interior decorator by trade—dabbles in sculpture, and spends his spare time in making fine violins, even going abroad not infrequently to hunt for pieces of wood worthy of his workmanship. In January of this year, Ross received his fiddle—a lovely instrument named The Ross by its maker. Mr. Reisinger is extremely modest about his achievements and merely requests that Ross use the violin for practice occasionally. The instrument manifests much devoted labor, since pegs, fingerboard, tailpiece, end-pin, chin rest, etc., are made completely by hand. Mr. Reisinger also makes bows, and has promised to send one to accompany the "Ross."

MONA BATES

IN AMERICA SEASON 1926-27
TOUR NOW BOOKING
What the Critics of Several Countries Say:

AMERICAN

Even in a concert season as crowded as this, there is always room for a musician of the calibre of Mona Bates.

—New York American.

The principal number in her list was Beethoven's Waldstein Sonata. Evidently in rare sympathy with the composer's intent in the work, she was able to set it forth with fine intelligence as to melodic line and phrase and with an admirable technical clarity. More than this, her piano tone was good, her use of the pedals judicious, and her color resources commendable. All in all, her reading of the composition merited the warm applause it received.

—New York Sun-Herald (W. J. Henderson).

Played with exceptional artistry.—New York Sun.

Played with great brilliancy.—New York Globe.

EUROPEAN

A pianist with a striking talent for virtuosity.

—Dresdner Anzeiger.
Made a deep impression with her musical and artistic playing.—Hirlap, Budapest.

Her virtues were quickly recognized and rewarded by rousing applause.—Prager Tagblatt, Prague.

She played with a virtuosity which compelled admiration.

—Dresdner Neueste Nachrichten, Dresden.

We were at once captivated by the exquisitely sensitive touch, which is capable of manifold shading. Romantic music like Chopin and Schumann suits her particularly well, which is accounted for in no small measure by the virtues of her touch. Her technical maturity permits this young pianist to abandon herself completely to musical expression, thus her work was eminently satisfactory from an interpretative viewpoint as well. Numerous encores provided a welcome extension of the program.

—Deutschösterreichische Tageszeitung.

In her art, she is natural, sincere and unaffected. . . . Grace of technique and charm of interpretation. . . . Narrates the quaint stories in the Schumann Kinderszenen with an understanding which brings near the spirit of childhood.

—Neues Wiener Tagblatt.

STEINWAY PIANO

Address: Steinway Hall

A very talented young pianist. Her beautiful touch is but one of her excellent qualities. She had a great success and was compelled to play many encores.

—Oesterreichische Sonntagszeitung, Vienna.



Photo by Ashley & Crippen, Toronto, Can.

A conspicuous pianistic talent is that of Mona Bates. This first appearance in Germany will certainly not be her last; every indication, in fact, points that here is a pianistic talent which will make the world take notice. Her appearance is charming in its maidenly delicacy; and yet her hands give proof of astounding physical power. Her technique is highly developed and equal to the most exacting tasks; her deeply musical personality is at once apparent.

—Dresdner Nachrichten, Dresden.

ENGLISH

Delightfully fluent.—Observer, London.

Succeeded in creating a very favorable impression. The performances were fresh, sincere and genuinely musical.

—Times, London (Ernest Newman).

She has temperament, her interpretations reveal thought and intelligence.—Musical Standard, London.

Played with real brilliance.—Musical News & Herald, London.

CANADIAN

One of the most brilliant artists this country has produced.

—Hector Charlesworth.

She is a pianist of extraordinary ability, for she takes high rank, in her own right, among the many artists who have played in Massey Hall this season. . . . Such mastery as Miss Bates displayed is really very subduing.

—L. M., Toronto Globe.

Distinguished Canadian Artist in Foremost Rank—Brilliant Technique and Beautiful Singing Tone (Head)

First and best of all she is a personality, that "rara avis" which the concert goer so seldom sees and hears. . . . Technique of the highest sort was always at the service of her temperamental demands. . . . A clear singing, beautiful tone. . . . And it goes without saying that with such a technique and personality her interpretations are better than authentic—they are intuitive and sincerely beautiful.

—Toronto Sun.

A wonderful program and a superb performance, in which the casual defects were more than balanced by the extraordinary pianistic charm of the player.

—Toronto Telegram.

DUO-ART RECORDS

109 West 57th Street, New York

SUMMER COURSE IN TORONTO, CAN.

Six weeks' intensive study for piano students and teachers.

July 5—August 14

MISS BATES offers one Scholarship in this Summer Course.

Particulars and Application for Summer Course Should be Addressed: Mona Bates Management, 61 Highland Ave., Toronto, Can.

IOWA CITY HOLDS FIRST STATE HIGH SCHOOL FESTIVAL

IOWA CITY, IA.—The first annual State High School Music Festival, held here May 7 and 8, was greatly enjoyed by those who attended. The University of Iowa is to be congratulated upon its success. The contests were very interesting and the following events were held, with the winners of each contest as stated: violin, won by North High, Des Moines; cello, Iowa City High; bass instruments, Hampton High; woodwinds, Mapleton High; girls' glee clubs, Mount Vernon High (class C), Washington High (class B), Cedar Rapids High (class A); chorus, Ames High (class B); Danbury High (class C); Cedar Rapids High (class A); boys' glee clubs, Washington High (class B), Mount Vernon High (class C), Cedar Rapids High (class A); piano, East High, Des Moines; girls' groups, Cedar Rapids; boys' groups, Sioux City; girl's solo, Ames; boy's solo, West High, Des Moines; chamber music, Burlington High; band, Hartley High (class C); Charles City High (class B), Abraham Lincoln, Council Bluffs (class A); orchestra, Mapleton High (class C), Cedar Rapids High (class A), Ida Grove High (class B). There were in all 1,916 contestants entertained here for two days.

An interesting event on Friday afternoon was provided by Herbert Witherspoon's Demonstration of Problems of Singing; also the recital given by Harry Farberman, violinist, with Margaret Engler at the piano. The Festival Ensemble

concert, on Friday, which drew an audience of 4,000 was a high light of the event. President Walter Albert Jessup presided. There were 1,000 voices in the chorus, of which Dr. Philip Greeley Clapp was the conductor. Prof. Walter Leon conducted the glee clubs; Robert Mayer, state winner of North Dakota, was the oboe soloist; Mildred Hunt, state winner of Kansas, flute soloist; Paul Nielsen, state winner of South Dakota, cello soloist. Verness Fraser Ruch, Harry Thatcher and Helen Cole were the accompanists, and Ellen Jones and Helen Schutzbank played violin obbligatos.

The Saturday afternoon Ensemble concert, with Dr. Edward H. Lauer presiding, was also memorable. It was a concert of combined bands (654 players) and combined orchestras (662 players). Prof. Frank E. Kendrie conducted the latter and Dr. O. E. Van Doren the former.

The judges of the various contests were Cecile de Horvath, who also held a round table discussion on piano problems; Karl Gehrkens, head of public school music department at Oberlin College; Albert A. Harding, bandmaster in Illinois University; Engelbert Roentgen, solo cellist of the Minneapolis Symphony Orchestra; Grace V. Wilson, supervisor of music at Topeka, Kans.; A. L. Wilson, voice builder and coach of South Dakota, and Herbert Witherspoon, who is now the president of the Chicago Musical College.

WASHINGTON, D. C.

WASHINGTON, D. C.—With the let-down in the number of visiting artists in Washington the time has been well taken up by musicales presented under local auspices. A large number of schools are holding their pre-graduation recitals and conservatories in general have offered much for those interested in music for the younger generation.

At the Congressional Club, Christine Nilsson Chindblom gave a recital of piano music that was of the highest order of excellence. Mrs. Chindblom plays with great ease, perfect technical assurance, proper understanding of her compositions and with a well balanced artistic sense. She was recalled repeatedly.

Under the able direction of Joseph Pache, the Choir Invisible, a vocal ensemble of about thirty voices, gave a delightful recital in their studio. This organization devotes itself to the best choral compositions that can be delivered by one of its size and as a result never approaches a work that is beyond its physical limitations. Mr. Pache has developed a group that is a pleasure to hear. The attack is good, the tone full and rich, the execution and diction refreshingly satisfying. Soli were furnished by Richard McCarterney, baritone, and Roy Williams, tenor; Mrs. Benjamin B. Wallace was the accompanist. The audience was very enthusiastic.

At the Washington Club, Stanley Olmsted, the popular nevelist, gave a piano recital of high merit before a select gathering of local musicians. Mr. Olmsted played with musicianly understanding and ability. He likewise rendered two groups for two pianos, assisted by Amelia M. Olmsted. During the course of the evening the novelist also read a number of excerpts from his last work, *At Top of Tobin*.

Under the leadership of Rollin Bond, the Washingtonians presented Edmund Audran's three act comic opera, *La Mascotte*, at Central High School May 4, 5 and 6. The principals in the cast were Gladys Hunt, Harry Meyers, Elsie Schilze, John McDonald, W. Madison Taylor, Henry McDonald, Russell Conklin, W. E. Rice and Charles Hunt. The musical direction was taken care of by Mr. Bond, the stage direction by Genevieve Bond and the costuming by Mrs. R. L. Bear. The audiences were responsive and large at all three performances.

The final concert by the Rubinstein Club was given at the Willard Hotel, May 11 with Devora Nadworney as the soloist. This group of singers has gained considerable prominence by its continued efforts on behalf of choral music and as a result the attendance was large. The program was conducted by Claude Robeson. Miss Nadworney, who is well liked hereabouts, presented a difficult list of unhackneyed songs. She delivered them in fine style and was accorded an enthusiastic appreciation after each group. There were numerous encores.

At the Library of Congress, May 12 and 13, the Lenox String Quartet offered two programs in the Chamber Music Auditorium. The first comprised American composers only. The second concert programmed Purcell's *Chaconne*, for four stringed instruments, the Brahms quartet in C minor, op. 51, No. 1, and the F major quartet of Ravel. Both affairs were attended by the usual capacity gatherings and the interested spirit always prevailing was quite as evident as previously.

The last graduate recital at the National Park Seminary was given by Alice Warren and Ruth Parr, pianists. Miss Warren, a pupil of Gladys Woodrow, played numbers by Mozart, Rachmaninoff, Debussy and Albeniz, showing splendid training in all departments. Miss Parr, who studies under Henry Smidt-Gregor, gave an excellent demonstration of two Zuni Impressions by Grann, a Mendelssohn-Liszt song, a scherzo by her instructor and the Rigoletto paraphrase. Both students joined in playing Albeniz' *Spanish Rhapsody*.

A pleasing recital was offered by Clelia Fioravanti, mezzo, and Audrey Ryan, harpist, at the Playhouse. Both were happily received and provided much pleasure. Marcell Greenhalgh was a musicianly assistant.

The third annual inter-high school concert by the local educational authorities was given at Eastern High School, May 8, under the leadership of Edwin C. N. Barnes. The program was long and comprehensive, covering activities of all sorts. A combined orchestra was heard in several selections; the glee clubs of the five institutions were heard separately and together in choral works; instrumental solos were provided by various students; band units offered much brass composition exploitation and opera excerpts were given by one of the opera clubs. The orchestra was conducted by Ludwig Manoly, the band by Sergeant Fred B. Hess and the chorales by Lucy Lynch, Samuel Wood, Emma Louise Thompson, Louise Wood, Florence Keene, Carrie Byram and Edwin Barnes. Edith B. Athey was the accompanist.

Elena De Sayn has resumed her violin classes after completing her southern tour.

The Girls' Glee Club of George Washington University have recently given concerts at the Naval Hospital, the Church of the Covenant and the Calvary Methodist Church, Estelle Wentworth directing.

The Glee Club of the Catholic University gave its annual spring concert at the Willard Hotel, May 5.

The Pianists' Club has just completed its series of recitals under the direction of the several instructors who have formed the organization.

Franceska Kaspar Lawson has returned from an extended trip of concertizing through Pennsylvania and Ohio.

The Northland Trio, a group of Swedish singers, was heard at the Congressional Club, with Mrs. Carl R. Chindblom accompanying. T. F. G.

Herbert Gould Scores as Mephistopheles

Singing Mephisto in Faust with the Lucy Gates Grand Opera Company at Salt Lake City (Utah), Herbert Gould scored heavily with the listeners. According to the Salt Lake Tribune of May 7, "Herbert Gould proved as great Mephisto as any who have appeared on a local stage in years, and some basses of wide fame have essayed the role here. He is a singer and actor of personality and



Photo © De Guelde

HERBERT GOULD.

power; his voice was adequate to every strenuous task—and they are many—made upon it, and above all, he seemed to live his satanic majesty in intonation and expression throughout the rendition." The Desert News said: "As Mephistopheles, Herbert Gould, basso, who is well known to Salt Lake music-lovers through his oratorio work here, proved a tower of strength to the rendition of Faust. His superb voice was supplemented by unusual acting ability, that gave to his portrayal a rare distinction and impressiveness. His Mephistopheles would do credit to any company."

"L. S. Q. Gives Brilliant Concert"

Such was the headline in the Philadelphia Record after this organization of musicians played at the Bellevue Stratford, and it sums up the remarks of the critics on all their recent appearances. Following an engagement in Baltimore at the Peabody Conservatory of Music, the Baltimore Sun declared: "The London String Quartet seems by way of becoming in its own field very much what the Philadelphia Orchestra is in the realm of orchestras. Certainly a more finely balanced, splendidly colorful and imaginative as well as admirably proportioned performance has not been heard here by a string quartet in years, if at all. The visiting organization appears to have gained in virility, in ability to impart power without loss of that delicate sensitiveness which has always been one of its attributes. The Londoners are gaining in musical stature, as it were, and their work has that lustiness, that opulent vigor which is in itself a very great asset. Moreover there is about their playing a unity, a completeness of understanding of intent that makes for a degree of responsiveness almost uncanny, and the concert yesterday afternoon became in consequence an exhibition of artistry complete and most satisfying."

LUCCHESI

"THE AMERICAN NIGHTINGALE"

IN HER TRIUMPHANT 1925-26
CONCERT and OPERA TOUR160 APPEARANCES
July 15, 1925 to May 17, 1926 160

New York—The Violetta of Lucchese is worthy of consideration. It was marked by sincerity, great personal charm and was very well sung. . . . Her Violetta and Lucia might well be placed alongside of one or two we have heard at the Metropolitan and not suffer by comparison.—*Evening World*.

Philadelphia—The astounding feats of vocalization indulged in by Josephine Lucchese, at the performance of "Lucia" at the Metropolitan last night, resulted in a great ovation and brought more vividly to public attention the phenomenal gifts of this young American artist. Within her realm she is supreme. Unlike the usual coloratura, she has the power of keeping her tones pure and sweet, despite the most florid flights of technical display. Her performance last night was almost unbelievably perfect. The fluency, grace, power and quality of her voice held the audience spellbound.—*Philadelphia Record*.

Pittsburgh—Pittsburgh heard last night one of the most beautiful voices in the operatic firmament, in the production of "Traviata." The voice was that of Josephine Lucchese singing Violetta. Her work, both histrionic and vocal, in the third act, was the finest bit of operatic reading given in this city in many a moon.—*Pittsburgh Press*.

Detroit—Josephine Lucchese, of the glorious voice and gorgeous beauty, appeared as Gilda, and how well she interpreted the character! Bending her lovely voice to this most difficult role she scored new triumphs with the capacity audience.—*Evening Times*.

New Orleans—Josephine Lucchese threw talent, temperament and earnestness into the role with triumphant success. A single aria was sufficient to judge this trinity of qualities. When Lucchese had completed that exacting morceau for coloratura soprano, the audience waked from its devotional silence to indulge in a roar of applause. Lucchese is eminently fitted for this role as she was for the Lucia, which marked her triumphant entry in the current series last week.—*States*.

Los Angeles—Josephine Lucchese as Violetta fulfilled both histrionic and vocal exactions with much to spare and really stopped the performance with her cleverness at several epochs, the audience demanding at one time fourteen appearances before the curtain.—*Evening Herald*.

San Francisco—Josephine Lucchese wove the magic of Lucia over a rapt audience in the Civic Auditorium last night. Her Lucia, with its beautiful coloratura passages, captured the ears and eyes that filled the auditorium. Like her "Gilda" in Rigoletto, Lucchese's Lucia impelled a spontaneous ovation. Native born and native trained, now in her fifth season of opera, Lucchese claims rank among the first American coloraturists.—*Examiner*.

Seattle—Josephine Lucchese, whose voice surpasses in beauty that of more than one coloratura known to fame in America's two leading opera houses, is an ideal Lucia. She looks the part and she sings it magnificently. Her tonal quality is invariably pure, flute-like, her intonation perfect, her command of embellishment unerring. Also, she possesses a quality rare enough among singers of her type—temperamental warmth. Her singing of the mad scene last night richly merited the ovation it evoked. It was masterly.—*Post-Intelligencer*.

St. Louis—The performance was excellent and it is a pleasure to add that its apex was the singing of Josephine Lucchese, the charming young San Antonio coloratura who has steadily gained in artistic stature since her memorable debut here a few seasons ago as Gilda in "Rigoletto." There are few stories more fascinating than that of Lucchese who has climbed in five seasons to fame as a coloratura of first magnitude. Still in her twenties she has a record of successful operatic and concert appearances hardly equalled by one of her years.—*Times*.

From June Until November in Europe

SIXTH TRANSCONTINENTAL CONCERT TOUR
1925-27

December, January, February, March and April

ONLY A FEW DATES AVAILABLE

ADOLFO CARUSO

Personal Representative

808 Harrison Building

Philadelphia, Pa.

COLUMBIA, MO., CELEBRATES ANNUAL FESTIVAL

COLUMBIA, Mo.—The Minneapolis Symphony Orchestra, Henri Verbrugghen, conducting, opened the second annual Spring Music Festival as a part of National Music Week, with a symphony concert; Ellsworth A. McLeod, professor of piano, School of Fine Arts, University of Missouri, as soloist. The orchestra played the accompaniment for Verdi's Manzoni Requiem, sung by the University Chorus of 150 voices. The symphony concert program opened with the overture to Oberon, by Weber. César Franck's symphony in D minor followed the overture. The orchestra gave this an excellent reading. The applause accorded this number showed the sincere pleasure of the audience at the splendid performance of the symphony. The prelude to Khovanchina by Moussorgsky was the third number—Russian music intensely touching and national in feeling, and beautifully played. The Hungarian Fantasia for piano and orchestra, by Franz Liszt, was given a performance of notable excellence. Mr. McLeod is a splendid musician and a fine pianist, playing with an exquisitely beautiful tone. The fact that Mr. McLeod had not had an opportunity to rehearse with the orchestra prior to his performance, and that he played so perfectly, should be evidence enough that he is a real musician as well as master of the piano always.

To play with a strange orchestra with no rehearsal takes courage and genuine knowledge of his art. Mr. McLeod acquitted himself in perfect form. The fifth number was a group of three pieces from the Damnation of Faust. One encore was given, concluding a program, varied, beautiful and magnificently performed.

The Manzoni Requiem by Verdi, sung by the University Chorus of 150 voices, with Jeannette Vreeland, soprano; Emma E. Griesel, mezzo-soprano; Ben Symon, tenor, and Herbert Wall, baritone, as soloists, was greatly enjoyed. The Minneapolis Symphony Orchestra played the accompaniment with Henri Verbrugghen and James T. Quarles, dean of the School of Fine Arts, University of Missouri, conducting. The chorus of voices, made up of University students and Columbians, showed a fine ensemble and responded perfectly to the conductor's baton, showing the high order of training that had been given them by Dean Quarles. The tone and quality of their singing were beautiful. Jeannette Vreeland displayed grace and charm. She has a lovely voice, wide in range and beautiful throughout its length. Her high notes are clear and unforced, her medium register has richness and warmth. Her singing is smooth and possesses a flowing ease that is very pleasing. Her understanding, her sympathy for the evident intent of the composer was marked. Her audience showed enthusiastically its approval of her voice. Miss Vreeland shared honors with Emma Griesel, whose voice displayed a rich quality of tone. She shows real vocal art, and musicianship in her singing. Ben G. Symon, tenor, has a voice of remarkable beauty. After each new hearing, new strides in his vocal equipment and interpretation are noted. That he is studying intelligently is shown by the care with which he is singing. His high notes are clear and exquisite in tone. That he pleases his audience is evidenced by the long applause he invariably receives. Herbert Wall, baritone, has a voice of wide range, singing the bass role of the Requiem with no less of beauty in tone. Mr. Wall sings and interprets well; he understands the structure of a song and proves an inspiration to his students. The audience applauded him warmly. The Minneapolis Symphony's exquisite accompaniment throughout the entire Requiem contributed strongly to the success of the evening.

Thirty-five schools took part in the musical contests of the Missouri Interscholastic Meet held in the University Auditorium. The contest has for its aim the encouragement of musical activity in the high schools of the state, affording opportunity for comparison of work and the establishment of musical standards to state high schools. It purposes to encourage the teaching of public school music in the high schools of the state. This is the largest musical contest conducted in Missouri, and each year an increasing number of schools are entered. Much of the interest shown in the contests is largely due to the efforts of James T. Quarles, dean of the School of Fine Arts, University of Missouri, who works earnestly to interest the state high schools in the state meet held as a part of the Annual Spring Music Festival at the University. The winners in the state contests in musical events are as follows: boy's voice—first, Marvin Thomas, St. Joseph; second, Fred Waldner, Manual, Kansas City; and third, Bradford Haley, Louisiana. girl's voice—first, Rosemary Brancotto, Manual, Kansas City; second, Clarice Bruere, St. Charles; and third, Ruth McAllister, Columbia, piano—first, Irwin Hurwitz, Southwest High, Kansas City; second, Violet Clark, Northeast High, Kansas City; and third, Mildred Schenk, Fayette; violin—first, Louis Riemer, St. Joseph; Ben Fryzer, Manual, Kansas City; and third, Bennie Alex, St. Joseph; boys' quar-

tet—first, Manual, Kansas City; second, Webster Groves; third, Sikeston; girl's quartet—first, Columbia; second, Manual, Kansas City; third, Marshall; mixed quartet—first, Columbia; second, Marshall; third, Boonville; class A, boys' glee club—first, Webster Groves; second, Columbia; class B, girls' glee club—first, Hosmer Hall, St. Louis; second, Marshall; third, Mexico; class A, girls' glee club—Manual, Kansas City; mixed chorus—Manual, Kansas City; Columbia; class B, orchestra—first, Manual, Kansas City; second, Webster Groves; third, Trenton; class A, orchestra—Cape Girardeau; band—Trenton. L. W.

Hesselberg Wins Detroit Praise

Edouard Hesselberg, Russian pianist, scored heavily in a recent joint recital in Detroit (Mich.). Reviewing the concert, the Detroit News of May 10 said: "Hesselberg might be contrasted with the great ones who come our way and play Bach and Beethoven. Hesselberg is no sufferer in these inevitable comparisons. His style is uncommonly forthright and clean-cut and he employs the pedals with a discretion and to an effect that is one of his principal merits. . . . He suited pianistic moods to styles and points of view of composers with great versatility."

The Detroit Free Press commented: "His technic is noteworthy, characterized by great flexibility of wrist and

A PLAN for Artist Concerts
in YOUR City!

Known as the

"Civic Music Association Plan"

Now operating with Financial Success
in over Seventy Cities

CIVIC CONCERT SERVICE (Inc.)

DEMA E. HARSHBARGER, Pres. and Gen'l Mgr.

Ward A. French, Vice-Pres. and Field Mgr.

Auditorium Tower

Chicago, Ill.

freedom of hands and fingers. His touch combines softness and delicacy with buoyancy and vigor, and his use of the tonal pedal was most interesting, while his command of dynamics was superb. His readings disclosed poetic feeling and keen musicianly insight."

American Tenor Makes Debut in Italy

One of the outstanding incidents of the opera season now current at Lecce, Italy, has been the debut of the American tenor, Attilio Vannucci, which took place most successfully on May 16, in the role of Edgardo in Lucia. This young singer is a native of San Francisco, Cal., and had previously sung with the civic opera of that city.

The present season at Lecce is under the direction of the celebrated tenor, Tito Schipa, and the success of Vannucci is the more significant in that he was required to debut in a role previously performed, in the same season, by Schipa himself. His success reflects great honor on Maestro Cav. Enrico Rosati of New York, who has been the only teacher of Vannucci, as he is of Beniamino Gigli.

Reuter Re-engaged for Faribault, Minn.

Rudolph Reuter, pianist, played for the second time at Faribault (Minn.), on May 19. This time it was under the auspices of the Civic Music Association. His playing five years ago in the same city was the cause of much enthusiastic comment. Mr. Reuter played several new works by Spanish and Russian composers in addition to groups of the classics.

American Institute of Applied Music Concert

Piano and cello numbers made up a program of eighteen items at the May 22 recital by juniors studying at the

American Institute of Applied Music, Kate S. Chittenden, dean. A large audience listened to the following young people: Frances Walker, Rita Mullen, Lillian McGrath, Elizabeth Tiefan, Bernice Barnett, Edith Walter, Edith Miller, Ruth Kaufmann, Ellen Gorton, Helen Starke, Allen Fletcher, Hugo Fiorato, Arthur Scanlon, Charles Weisbecker, Jr., Naomi Frinkelstein, John Bosckay and Billy Moore.

Leonore Gordon Foy Holding Summer Classes

Leonore Gordon Foy, the well known vocal teacher of Pittsburgh, is conducting a summer master course for six weeks, beginning June 1.

Mme. Foy has had a busy winter, many chantants, musicales and programs having been presented under her direction. One of the first affairs to give impetus to the musical season in Pittsburgh was Elsie McCarthy's reception at her home in honor of Mme. Foy. The guests comprised a number of co-artists. Mme. Foy's cousin, Anna W. Hunt of Portland, Ore., who, upon her sojourning in Pittsburgh after an extensive European tour, was feted in fine style. She had

© Parry Studio
LEONORE GORDON FOY.

the pleasure of hearing the Stellar Quartet at a reception given in her honor. Other artists to entertain that evening were Elsie McCarthy and Warren Kimball, who were heard in light opera numbers. Margaret Davis, Delphine Heimert and Sadie Jacobs also sang well. On January 5 KDKA broadcasted a program given by Mme. Foy's artist-pupils and her Stellar Quartet. Many gratifying letters from critics and music lovers in all parts of the country were received by Mme. Foy as a result of this concert.

At a reception and tea in her apartment in honor of the betrothal of Elizabeth Hill to Allan Dayton, Mme. Foy presented a delightful musical program. Again Elsie McCarthy charmed the guests with her singing and her light dramatic readings. Delphine Heimert and Lillian Blank gave tuneful old time medleys and William F. Hennig, Jr., Mme. Foy's accompanist, rendered excellent service at the piano. His solos and also those of Elmer Hennig, cellist, and Frances Klyley, violinist, were thoroughly enjoyed. Mrs. I. K. Watkins, Mrs. Collister, Mrs. Raphael, Mrs. Joseph White and Miss Bowman were assisting hostesses. Mr. and Mrs. Ceily, of the Student Prince Company, and other principals, were entertained by Mme. Foy on May 2.

Ten of Mme. Foy's pupils took part in the Pittsburgh Opera Company's production of The Pirates of Penzance. Margaret Davis was Mabel; Celia Little, Ruth; Dorothy Marnell, Edith; Wilber King, the Sergeant of Police, and Edward Hileman, Samuel. The Misses Bachman, Snideman, Tobe and Rothman and Mr. Regan also took part in the opera.

WILFRIED

TEACHER OF SINGING

Baritone

STUDIOS, 10 W. 71st St., New York

Endicott 8553

K L A M R O T H

Member American
Academy of Teachers
of Singing

REINALD WERREN RATH

Baritone

Management: WOLFSOHN MUSICAL BUREAU, Inc., 250 West 57th Street, New York

FRANTZ PROSCHOWSKY

Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

THE AMBASSADOR—NEW YORK

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

AMELITA GALLI-CURCI.

February 23, 1923.

GALLI-CURCI

Phone Endicott 0139

74 RIVERSIDE DRIVE, NEW YORK CITY

*Soloist in U. S.
with*

Boston Symphony
Orchestra
Chicago Symphony
Orchestra
Cincinnati Symphony
Orchestra
Detroit Symphony
Orchestra
New York Philhar-
monic Orchestra
New York Symphony
Orchestra
Portland Symphony
Orchestra
St. Louis Symphony
Orchestra



*Soloist in Europe
with*

Berlin Philharmonic
Orchestra
Chevillard, Colonne
and Lamoureux
Orchestras, Paris
Dresden State Or-
chestra
Hamburg Philhar-
monic Orchestra
Leipzig Gewandhaus
Orchestra
Madrid Philharmonic
Orchestra
Queen's Hall Orches-
tra, London, and
many other sym-
phonic organiza-
tions.

CARL FRIEDBERG

International Pianist

FEW music lovers fail to hear Carl Friedberg. His concert appearances in recital and as soloist with practically every famous orchestra in Europe and America have already carved a niche for him in the Concert Hall of Fame.

Carl Friedberg is a creator of atmosphere for the works of the masters. Moods are his plaything—to toy with and bend to his command. A profound student of the great composers, his programs reveal an unusual individuality. His interpretations are at once authentic and inspired.

Critic Ralph Holmes recently said in the Detroit Times, "Carl Friedberg and Beethoven; a combination that is worth double the admission price." Programs submitted on request.

Steinway Piano

Duo-Art Records

Concert Management
ARTHUR JUDSON

STEINWAY HALL
NEW YORK

1926-1927 SEASON NOW BOOKING

PACKARD BLDG.
PHILADELPHIA

MUSICAL NOTES

By Marcato

SECRET HISTORY OF MUSIC

Bach lived in the stone age. He first discovered music by making holes in a reed. When he had thoroughly mastered the principles of reed playing, he composed An Afternoon with a Faun, in which satyrs and maidens took part, dancing to the tones of the rude pipe. Bach played the rude pipe on this occasion.

Bach was a great man. He invented program music. (See symphonic sketch, Good Afternoon to a Departing Brother). He also wrote forty-eight books of fugues in which each of the tunes are handicapped. However, they all catch one another up in the end. Bach had many children. He was a poor man. On Sunday he would go to church and play the organ and sing. He wrote the Village Black-

smith. No one took very much notice of Bach, except Handel, who helped him with his oratorios.

Handel sang in the church choir. Bach loved Handel, and Handel loved Bach until one fine day Beethoven came along with a new idea. Beethoven told them both to bury all they had written, for he had them beaten to a frazzle. Then they all violently quarreled.

Beethoven was an energetic person. He wrote string quartets for a livelihood. His teacher was Papa Haydn, the father of the Symphony and other things. Beethoven's hobby was bowls, and he and Haydn would often be seen playing on the Village Green in company with the young Mozart, who was taught all there was to know about major thirds and inverted fifths. During this time the Spanish Armada was sighted, but did Beethoven leave the bowling alley? Not he!

Mozart was an apt pupil. After he had learned to play bowls he wrote Three Nights on a Bald Mount. It is suspected he obtained inspiration for this from his wanderings in the hills after Harriet Smithson had turned him down in favour of Hector Berlioz.

Beethoven was famous for many things. His "Choral" Symphony is well known and is much better than Wagner's. In it he says farewell to his friend, Napoleon Bonaparte. Napoleon, after having lost the battle of Waterloo, turned to Beethoven for consolation, and Beethoven organized a concert to raise sufficient funds to enable Napoleon to take a well-earned rest at St. Helena. Mozart tried to imitate Beethoven but he was a hopeless failure. One of his operatic ventures was entitled, Prometheus, or The Bird of Fire, in which Mendelssohn had a solo part.

Schubert and Schumann were really brothers. They both played the piano and astonished Haydn by their precocity at an early age. They were extempore players, that is to say they played without music. Schumann wrote an unfinished symphony. It is said he never finished it because he grew tired of Liszt's interference. Schumann became involved with a band of very bad characters who called themselves the "Philistine Blunderers," each of whom roamed the city under an assumed name. The crime which these people committed in the cause of music so preyed on Schumann's mind that he decided to end his life at a carnival. He took a dose of opium and then wrote his experience in the March of the Brigands to the Scaffold.

Another noted composer was Tchaikowsky. Tchaikowsky was a sad man. The reason of his sadness was because he was deaf. The only way in which he could indicate the soft parts of his music at a rehearsal was to crouch down until the musicians could scarcely see him. If he disappeared altogether the orchestra knew they had to play so softly that none could hear them. When he wanted a fortissimo effect, Tchaikowsky would suddenly jump into the air and waken the orchestra with a crash. Tchaikowsky wrote an opera called The Magic Flute, but the public would have none of it. It was too sad.

Wagner was the greatest man in history. He was the prime instigator of the Franco-Prussian War, and when he escaped from France to Russia he wrote his adventures on the high seas in a work entitled The Flying Dutchman. Wagner invented a system called the leit-motif system. This enabled him to remember the music he had written and prevented him from repeating himself. He possessed a cabinet, the story goes, in which he gathered together all the leit-motifs he could think of, each labelled according to their meaning. When about to commence a work, he

would go to his cabinet and select a number of leit-motifs upon which to work.

SOME ANSWERS TO IMAGINARY CORRESPONDENTS

"(Choral). Can you tell me in which of the Bach or Handel cantatas, if either, appears the passage, 'Search and Ye Shall Behold?'"

Search us. We have searched and found not.

"(Insect). I find my piano has been invaded by a horde of insects and they appear to be creating havoc with the mechanism of the instrument. What can be done about it?"

We are surprised at the behavior of your insects. Try smoking them out; if this has no effect we can only suggest you take the piano into the back garden and burn it.

"(Fingeritis). The little finger of my right hand seems shorter than it ought to be. What can I do to increase its stature? I am a pianist."

Try stretching it. If it jibs, your only course will be to leave out the notes for the little finger. Probably no one will notice this. We are glad to hear you are a pianist.

"(Cleanliness). Immediately upon entering my bath in the morning I am possessed with an unaccountable desire to burst into song. Why is this?"

We give it up.

"(Churchman). Who was Bach?"

We are unable to trace the name in our Encyclopedia. Are you sure he had anything to do with music?

"(Worried). Will you kindly give an explanation of the following passage:

'Rare in these days indeed, when morphology and mordacity are dragged even into the musical arena by the daring red men. Peripatetic journeys are made to impossible regions of cacophony. Terminology is rife in the popular works of today. Abracadabra is in the scores and in the brain. Mysticity is a new move, cabalistic rites are new tones. Iconoclasts are for the nutriment bottles of the student?'

This seems a very bad case. We gave it to our crossword puzzle expert and he turned it down. He is now under the doctor. We suspect something fishy about the whole thing. Write to Mr. Churchill about it.

MIAMI, FLA.


MIAMI, FLA.—The Miami Conservatory, Bertha Foster, director, announces a special six weeks' summer course in the Science and Art of Pianoforte Playing and Teaching. This course will begin June 14 and ends July 24 and consists of individual playing lessons amplified by fifteen lectures and will be conducted by Richard McClanahan, A.B., director of the Riverdale School of Music, New York City.

Mr. McClanahan is a pupil and exponent of Tobias Matthay. He is also a pupil of Effa Ellis Perfield, Percy Grainger, Mme. Liszewska, a graduate of the Northwestern University School of Music, first vice-president of the American Matthay Association and has taught successfully for seven years in New York City. These plans which have been worked out by Miss Foster will add special attractiveness to Miami as a summer resort town and rounds out all the other good things found here.

Arnold Volpe, well known orchestra conductor and teacher, will be an important addition to the musical life of Miami next year, according to the announcement made by Bertha Foster, director of the Miami Conservatory. Miss Foster has just returned from a trip to Chicago, where she went for conference with Mr. Volpe. Mr. Volpe will become head of the violin department of the Miami Conservatory, which will be the music unit of the new Miami University; Eda Keary Liddle remaining as head of the preparatory violin classes. Miss Foster feels that Mr. Volpe will fill a long felt need in Miami of organizing a symphony orchestra. His past experience and personality makes a symphony orchestra for Miami practically an assured fact. Mr. Volpe was violin pupil of Leopold Auer at the Imperial Conservatory at Leningrad. In 1898 he came to the United States where he has since figured in important music movement, one being the establishing of the summer concerts at New York's Lewisohn Stadium which he conducted during the first two seasons. For nine years the Volpe Symphony Orchestra gave a series of programs in Carnegie Hall. Mr. Volpe is now a member of the Chicago Musical College Faculty where he teaches theory, ensemble playing and the violin. A. F. W.

American Singer Engaged for Metropolitan

The Metropolitan Opera Company of New York has put under contract another young American singer of great promise, Louise Lerch of Allentown, Pa., who for the past two years has been a student in The Curtis Institute of Music in Philadelphia under Marcella Sembrich. An audition was given her by Gatti-Casazza on May 25 and after she had sung three selections, Miss Lerch was offered, and accepted, a four-year contract to begin in the fall of 1926. She was informed that the beautiful quality of her voice, a lyric coloratura soprano of dramatic warmth and color, and her excellent musical training, equipped her for immediate entrance into grand opera, although she is as yet without experience. Miss Lerch is another example of what an American girl can accomplish granting she has courage, pertinacity and brains. Her entrance into the Metropolitan at the age of twenty-five is the result of hard persistent work. Edward Ziegler, assistant general manager of the Metropolitan Opera Company, has laid out a most formidable program for the newcomer to the ranks. She is to have letter-perfect by the end of October a half dozen important roles, and her contract calls for thirty-two different roles in French, German or Italian. Miss Lerch will spend the summer at Lake George studying repertory with Mme. Sembrich. The date of her debut next year has not been set.




NEW YORK UNIVERSITY
Department of Music

UNDER the direction of Albert Stoessel, A. M., the Department of Music offers its students a most unusual variety of courses.

Every phase of musical education is covered. Courses in history and appreciation of music; all branches of theory; sight singing, conducting and musical criticism—these unique courses and many more lead to a Bachelor of Music degree.

Special students may enroll for one or more courses. Registration, September 20th. For bulletin and complete information address

The Secretary
Washington Square College
New York University
99 Washington Square East
New York, N. Y.



Ernest DAVIS

completes
busiest season of his career,
also booked for entire summer

Season 1926-1927
Now Booking

Concert Management:
DANIEL MAYER, Inc.
Aeolian Hall New York

THE SPRINGFIELD UNION
SATURDAY, MAY 15, 1926

Brilliant "Faust"
Program Opens
Music Festival

[Continued from First Page.]

No one last night had more singing to do than Ernest Davis in the role of "Faust," and no one sang better than he. Mr. Davis is unusually well fitted for the role. He has a lyric tenor voice with exceptionally fine top notes which he employed to great advantage last night and which earned him great applause after the every popular "Salut, Demeure." Like Mr. Rothier and Miss Lewis, he sang his role in French. The other singers sang in English which was not nearly so effective.

The duet between Miss Lewis and Mr. Davis was one of the rare moments of the evening. Mr. Davis sang much better last night than he did when here a season ago. There is an added suavity and smoothness of tone and elegance of phrasing today that was lacking when he was last here. He seems to be improving steadily and his performance last night ranked him as a very fine singer of opera.

—Willard Clark.

JOSEF ROSENBLATT

ON TOUR

Personal Representative: LEO ROSENBLATT, 90 West 120th Street, New York City

PLATTSBURGH ENJOYS SIX DAY MUSIC FESTIVAL

PLATTSBURGH, N. Y.—Under the auspices of the executive board of the Festival Association, Clinton County's seventh annual May Music Festival was held from May 17 to 22 in the auditorium of the New High School. Warm is the praise due Charles F. Hudson, who organized the first May Music Festival here and in the cause of music has given much of his valuable time and artistic abilities to make this event the success that it annually is.

The initial concert was held on Monday afternoon, and in this, as well as in the three ensuing afternoons, music students of Plattsburgh gave evidence of their individual skill and reflected great credit upon their teachers whose untiring efforts produced the excellent results that each student, in his or her choice of instrument displayed.

The Monday evening program introduced a combination program participated in by the Orchestra School, the Students' Orchestra Club and the Junior Symphony Orchestra. Lucy A. Hudson was the efficient conductor. Wallace Rooney, accompanied by Marguerite V. Dumas, rendered two violin solos with an artistry that merited the applause with which his offering was greeted. Violet Columbe, pianist, gave an excellent demonstration on her chosen instrument. The young musicians comprising these three orchestras did splendid work.

The Tuesday evening concert was given by the Plattsburgh Symphony Orchestra and this excellent organization was greeted by a large and justly appreciative audience. A number of soloists added to the interest of the occasion. To quote from the Daily Press, "Lucy A. Hudson (violin soloist) was accorded splendid recognition. Francis Sprague played two flute solos very cleverly. The clarinet duets by Elaine Barber and Marjorie Brown were unique. Marguerite Dumas in her piano numbers was thoroughly enjoyed and gracefully responded with an encore. The concert by the Symphony Orchestra is always one of the 'high spots' of the week."

Wednesday evening introduced local choirs in a program that delighted the large audience present to hear it. Port Henry Community Chorus—under the capable direction of Frank Carr, with Ralph E. Rogers, accompanist—opened the program and gave evidence of splendid training and able musicianship. An item in the Daily Press expresses the local pride in the two musical bodies: "The

two organizations which recently won honors at Lake Placid, the High School Orchestra, directed by Charles F. Hudson, and the Girls' Glee Club, directed by Evelyn Bromley Burhans, brought into the scheme the color of youth. They are the ones who will carry on the musical thought and life which is appealing to them in this early stage of their training and they show a decided aptitude for it." Following the intermission the choirs offered their contributions to the evening's enjoyment. Participants were the Young People's Choir of the First M. E. Church, under Prof. Lyndon R. Street; Choir of the First Presbyterian Church, Mrs. E. L. Pettis, director; Choir of St. Peter's Church, Rev. Father G. Sanche, director; Choir of St. John's Church, Charles F. Hudson, director; and Choir of the Beth Israel Jewish Congregation, Rev. Solomon Schoenkopf, cantor.

The next concert was also a notable success, introducing Anne Pease-Breaky in a piano recital, assisted by Edwin Swain, baritone, Evadna Lapham at the piano. Said the Daily Press: "Mrs. Pease-Breaky's ability as a concert pianist was vouched for in no uncertain terms so that her program was not a complete surprise. Edwin Swain assisted with two groups. Added to his beautiful sympathetic voice is a dramatic ability too rarely found on the concert program."

Friday evening produced the high-light of the festival with Haydn's Creation, introducing Joyce Bannerman, soprano; George Perkins Raymond, tenor, and Edwin Swain, basso. The excellent chorus, the well trained orchestra and the fine soloists made up a perfection of performance that was outstanding. To quote the Press: "A better combination of voices could scarcely be imagined. The solos, the duets, the trios brought out the beautiful qualities of the voices of these three artists leaving nothing to be desired."

The two final concerts on Saturday rounded out the week of splendid music events. The concert in the afternoon was practically a repetition of Tuesday evening's orchestra program and the evening introduced Helen Thomas, soprano, who "possesses a beautiful soprano voice of magnificent range and power," and Carolyn V. Howell, harpist, who "played with the poise of a finished artist." So ended the final day of the week of Festivals and again all honor is accorded Director Charles F. Hudson. W.

MANHATTAN OPERA COMPANY'S SECOND TOUR COVERS THIRTY WEEKS

Tamaki Miura, First Star of the Organization, Successful in New Opera.

With the final weeks of its limited initial tour scarcely finished, requests were literally pouring in from all parts of the country for a visit by the Manhattan Opera Company on its forthcoming first coast-to-coast sojourn, which will begin early in October.

Starting out on January 15 for a modest visit to a few Southern music centers where the company presented mid-winter festivals as well as appearing on some of the concert courses, the four weeks' tour lengthened into ten, finally terminating with the gala opening week's performances at the

Knoxville, Winston-Salem, Durham, Johnson City, Indianapolis and Toledo are among the cities that had the company on its first tour and where extended engagements will be played next season.

However, not more than four programs will be offered, as Mr. Kintzing explains that it is the purpose of this organization to do just a few operas and to do them well.

The Pavley-Oukrainsky Ballet, numbering twenty-two dancers and headed by Andreas Pavley, will be a part of the Manhattan organization. This ballet for five years a feature of the Chicago Opera performances, returned from Paris in March, to join the Manhattan singers in staging the Detroit performances. The ballet will appear as part of the evening's performance where short operas are presented, and their numbers will be interpolated in the longer operas, adding an artistic effect seldom used by the travelling organizations.

Tamaki Miura will again travel with this company as one of its guests, appearing in both Nanuko, San and in Madame Butterfly. The other operas, headed by equally prominent stars, are to be announced within several weeks. Rumors of negotiations with a celebrated Italian baritone were not denied at the Manhattan offices in the Steinway Building, but owing to uncompleted arrangements the announcement must be deferred for at least a week longer.

Leaving New York about October 1 the Manhattan Opera Company will travel due West to fill engagements in California during the Christmas and New Year's holidays and will return through the South to Florida where it is scheduled to present spring festivals during March and April.



Wide World Studio photo

TAMAKI MIURA.

new Masonic Auditorium in Detroit, which has a seating capacity of five thousand.

It was during this week that Tamaki Miura, the bright, particular star of the Manhattan Company, was given her first real opportunity, since the Chicago Opera Company premiere when she created the title role, to appear in her new opera, Nanuko San, which she and her fellow members sing in English. Eight performances of Nanuko San were sung by Mme. Miura during this week, a ninth performance being given by the company by request.

Many of the cities visited in the South this winter are to have return engagements when the company returns from the Pacific Coast. Where one performance was given this season, several are asked for on the next visit, and Frank T. Kintzing, managing director, who organized the Manhattan Opera Company for a concert course and special music feature attraction, finds it necessary to increase the offerings in order to provide a varied program for the demands made.

Pittsburgh, Richmond, Norfolk, Wilmington, Altoona, Greensboro, Charlotte, Lexington, Louisville, Cincinnati,

CALDWELL (N. J.) CLUB WINS FIRST INTERSTATE CHORUS COMPETITION

Five Organizations Compete at Biennial Convention of General Federation of Women's Clubs in Atlantic City.

The first Interstate Chorus Contest ever held in connection with a Biennial Convention of the General Federation of Women's Clubs took place at Atlantic City on Friday afternoon, May 28. The competing clubs were the chorus of the Caldwell (N. J.) Women's Club, I. T. Francis, conductor; the Cecilia Society of Ridgewood, N. J., Mrs. E. D. Leonard, conductor; the chorus of the Review Club, Oak Lane, Philadelphia, Mrs. Jane Hindle, leader; the Vermont Double Quartet, Mrs. Ross Maynard, accompanist; and the Washington Heights Treble Clef of Wilmington, Del., Agnes Reifschneider, leader. The judges were Dr. Sigmund Spaeth, chairman; Arthur Woodruff, veteran choral conductor, and H. O. Osgood, of the MUSICAL COURIER.

The singing as a whole was up to a notably high standard. The judges selected the Caldwell chorus as the best, with a total of 264 points out of a possible 300. Second was the Ridgewood Cecilia Society, with 256. The Ridgewood chorus had expected to win and took the decision, made by three of the most expert judges in the country, in anything but a sportsmanlike manner. There was very little to choose between the two leading contestants, the decision going to Caldwell because of superior tone quality. The Ridgewood first sopranos became somewhat strident and harsh when they sang loudly. Third place went to Oak Lane, a very promising young club, by one point over the Vermont Double Quartet, 244 to 243. The Vermonters, in fact, had the best soloist of the afternoon and decidedly the best tone quality and as good musicianship as any other club, but they were hampered by the fact that the prize song, Horatio Parker's The Water Fay, is constructed for a large chorus, and that it was impossible for only eight voices (each selected from a different Vermont club), no matter how good, to make it effective. At one place in the composition the eight voices had to sing five actual parts. Their presentation of the selected numbers, of which each club had to sing two in advance of the prize song, was at least fully equal to anything else heard during the afternoon. They were especially sporty in coming without their leader, who was ill at home. Mrs. Ross Maynard furnished them the best accompaniments of the afternoon. The Wilmington chorus, though rather few in number and unfortunate in the choice of its selected numbers, acquitted itself creditably.

At the end of the contest Dr. Spaeth announced the prize winners in a felicitous speech. The first prize was an Ampico grand piano, presented by the American Piano Company; the second, a Brunswick Panatone, presented by the Brunswick-Balke-Callender Company, Chicago; the third, publications of H. W. Gray Company to the value of \$50. The other two clubs were presented with music by the O. Ditson Co. Chairman of the contest was Mrs. Oakley Cooke of Caldwell, N. J., and the whole was under the supervision of Mrs. Anne Shaw Oberndorfer of Chicago, chairman of the Division of Music of the G. F. W. C.

STEPHEN TOWNSEND

[Choral Director, Society of the Friends of Music and

DONALD PIRNIE

Baritone

Will teach in the Meriden (N. H.) Summer School of Music and Dramatics

July 1st to August 15th

Address Donald Pirnie, The Edgewood School, Greenwich, Conn

FRASER GANGE

Baritone

Now
Booking

Season
1926-27

A
Typical
Gange
Notice



The
Lansing (Mich.)
State Journal
Feb. 11, '26

"ALTHOUGH accustomed to hearing excellent singers, the audience at Michigan State College Wednesday was taken completely by storm by Fraser Gange, noted Scotch baritone, whose rare dramatic ability and rich, powerful voice made his singing something to be remembered. If Mr. Gange had possessed only an excellent voice, a knowledge of technique and an attractive repertoire, it is doubtful if he would have caused this excitement. But when he 'opened up' his battery of gestures, intonations and interpretations the audience recognized that here was something distinctly out of the ordinary and became so enthusiastic that after each group, the singer was recalled for several encores."

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
New York City

Steinway Piano

Packard Building
Philadelphia

CHICAGO'S EIGHTEENTH NORTH SHORE MUSIC FESTIVAL OPENS AUSPICIOUSLY

CHICAGO.—The eighteenth music festival of the Chicago North Shore Association opened on Monday, May 24, at Northwestern University Gymnasium, with Mendelssohn's Hymn of Praise, followed by Henry Hadley's The New Earth.

As a matter of record, neither was the vast gymnasium completely sold out when the audience rose to sing America, nor were the empty seats filled later during the course of the program. Besides, the decorations were not as attractive as in the past. Though the new management had tried to economize, nevertheless Patten gymnasium looked gay in its spring array.

FIRST CONCERT

The first concert was not one of the very best heard under the same auspices. In Mendelssohn's Hymn of Praise, the festival chorus of six hundred singers and the A Capella Choir sang with no greater sonority than if their number had only been sixty, for, with the exception of the sopranos, the other departments were rather weak. The attacks, too, were unsteady; often the attacks of the leaders of the soprano, basso, tenor and alto sections, although at the right moment, were quickly followed by the other choristers, so that a lone voice on more than one occasion distressed at least one auditor. Shading is needed in the Mendelssohn work, for when colorless it becomes tedious, and that uniformity of tone on the part of the festival chorus was not in accordance with the best traditions.

The soloists were Marie Sundelius, Alma Peterson and Vernon Williams. The two sopranos won first honors, as really the hit of the performance was the two-soprano duet, I Waited for the Lord. This was so well sung that the audience promptly reacted to the singers and gave them volleys

of applause that reechoed throughout the hall. Like the chorus, the three soloists enunciated the English text superbly.

After the intermission, Henry Hadley's New Earth was given a beautiful performance by the chorus, which found Hadley's work completely to its liking and achieved considerable success in the various chorals. Marie Sundelius again scored heavily in the soprano part. Marie Morissey gave of her very best and she, too, won the favor of the audience. Vernon Williams, tenor, pleased his auditors by his singing of his various solos. Mark Love, basso cantante, delivered his solos in a manner entirely to his credit and to the enjoyment of his listeners. Such singing as Mr. Love delivered is called "bel canto," as he sings with fine taste and tonal beauty.

TSCHAIKOWSKY NIGHT

The second concert of the festival was given over to an entire Tchaikovsky program. The Symphony No. 4 in F minor was followed by the Suite from the Ballet Casse-Noisette, both so often heard at the concerts of the Chicago Symphony Orchestra (which so effectively functioned at the festival) that by stating that the numbers were rendered superbly is sufficient to explain the enthusiasm of the audience.

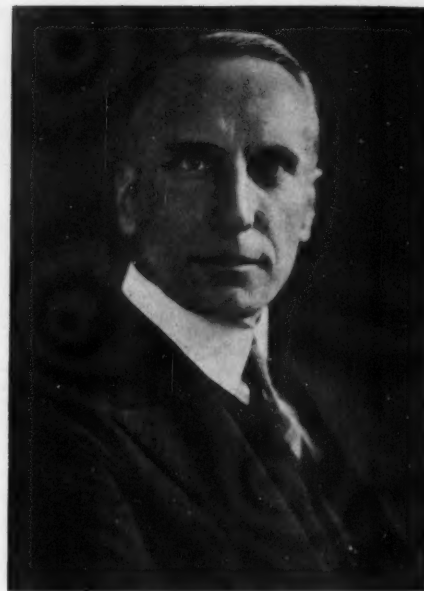
After the intermission, Ossip Gabrilowitsch, the soloist of the night, played the Tchaikovsky piano concerto in B flat minor and gave the many students and piano teachers on hand a new inspiration, as his interpretation was that of a poetic and romantic giant of the keyboard, a master who understands all the possibilities of his instrument, who knows how to caress it and to draw from it beautiful tones at all times, even in dynamic passages when his crashing chords electrified his hearers as his more modulated tone in pianissimo passages charmed the ear. Such an exhibition of piano playing and such an interpretation of the Tchaikovsky B flat minor concerto (a composition often used for contests in our schools) is rare, and the level reached by Gabrilowitsch on this occasion is one that will stand as a criterion for other pianists. Needless to add that Gabrilowitsch's success was stupendous and he was easily the star of the night.

THIRD CONCERT, MAY 27

The third concert, on May 27, had as special features the symphony in G minor After Walt Whitman by Eric Delamarter, Henry Hadley's Symphonic Fantasia, and Giovanni Martinelli, tenor, as soloist. The balance of the program included the Weber Euryanthe overture, Ibert's Escales and Alfvén's Swedish Rhapsody, Midsummer Wake.

The hero of the evening was, of course, Martinelli, who swept everything before him through his beautiful singing of his arias and well chosen encores, and his charming personality and genial smile won the huge audience. Martinelli, at his very best, made a hit after his singing of the Celeste Aida, his first contribution to the program, after which he added a Neapolitan song, which delighted his auditors, who recalled him time after time. After the intermission he was heard in Cielo e Mar from Ponchielli's La Gioconda, in which he displayed not only all the beauties of his gorgeous voice, but also his musicianship and ability in enunciating the Italian text so well that not a single word was missed. Such phrasing as Martinelli exhibited is too rare not to be commented upon, and his delivery of the old-worn aria had every ear mark of mastery. After this number he sang first an American song, disclosing pure English enunciation and, as the audience would not be content with a single encore, with the aid of a pianist he sang several other numbers, which were equally appreciated by his listeners. In all truth, the third concert may well be called a Martinelli program. He also sang the aria Che gelida manina, from La Bohème, but we were by then far from Patten Gymnasium.

Delamarter's symphony was reviewed when it had its first performance at Orchestra Hall in Chicago last winter. It



NIKOLA ZAN,

well known teacher of singing, who will hold his third consecutive summer master class in Portland, Ore., from June 15 to September 15. A number of Mr. Zan's Eastern pupils have been meeting with marked success of late. Anton Razlog, tenor, sang in a performance of Traviata in Hoboken, N. J., on June 1, and Thomas Whited, baritone, has just returned from a twelve weeks' tour with Gus Edwards' Review. Another talented young pupil, Marcella McCullough, soprano, studied with Mr. Zan in Portland last summer and made such progress that she came to New York last fall to continue her studies. While here she received a flattering offer to go into musical comedy, but Mr. Zan would not permit her to accept because he felt she was not quite ready. She will continue her work in Portland with him during the coming summer and will undoubtedly be heard in New York next winter. A brilliant future is predicted for her.

improved upon second hearing. It is a witty composition by a brilliant composer who is also a first-class conductor, as, under his energetic bat, the Chicago Symphony performed his composition so well as to bring forth the many beauties contained therein. Both composition and composer were much feted by the North Shore Festival habitués.

Hadley's Symphonic Fantasia is a more serious composition, but like everything Hadley writes, it is interesting. Under Hadley's virile bat the orchestra performed the composition in a manner probably entirely to the satisfaction of the composer as it was to that of its auditors. Hadley is as popular at Evanston as everywhere else. Thus, his success as a composer-conductor was of huge dimension. The balance of the program was furnished by the Chicago Symphony Orchestra, which is heard to better advantage at Orchestra Hall than at Patten Gymnasium. Conductor Stock has been quite ill for some time, it has been said, and he directs as though as yet a little tired.

FOURTH CONCERT, MAY 29

On May 29 the young people's matinee was given over mostly to numbers sung by and for the children. A chorus of fifteen hundred voices rendered a miscellaneous program of part songs. Sylvia Lent, violinist, was the soloist and the Chicago Symphony Orchestra accompanied the chorus and soloist with Mr. Stock and Mr. Beattie conducting.

FIFTH CONCERT, MAY 29 (EVENING)

The orchestral composition contest took place on Saturday evening. The program comprised five works selected by the judges from eighty compositions submitted by competitors for the cash prize of \$1,000 offered by the Chicago North Shore Festival Association.

These two Saturday concerts, together with the sixth and seventh concerts, given on May 31 and June 1, will be reviewed in the following issue. RENE DEVRIES.

The Stephens to Summer in Chicago

Percy Rector Stephens, who for years has been one of the outstanding figures in the master class field, is a pioneer in this specialized work. The value of his teaching both in private instruction and in auditory classes has been attested by teachers and singers from all parts of the United States. Mr. Stephens' New York season closes on June 1 and, as in the past four years, he will conduct his summer session in Chicago. Under the direction of the Gunn School of Music Mr. Stephens' five weeks' course will begin June 28. He will be accompanied to Chicago by his usual assistant teachers and coach.

Jeannette Vreeland, who in private life is the wife of Mr. Stephens, is well known in the concert field, her vocal endowments having won for her an enviable reputation within a few years. Miss Vreeland has just completed a four weeks' tour with the Minneapolis Symphony Orchestra and the following telegram was received by her managers.

Minneapolis, May 15, 1926.

Haensel & Jones,

Aeolian Hall, New York, N. Y.

We wish to express our warm appreciation for the beautiful singing of Jeannette Vreeland, soloist during our four weeks' spring tour which closed tonight. Her lovely voice and beautiful art have won the enthusiastic admiration of every member of our organization. She was invariably in good voice, and never failed to win the enthusiastic approval of our audiences. We look forward with much pleasure to her three appearances with our Orchestra next season.

HENRI VERBRUGGHE, conductor,

ARTHUR GAINES, manager,

MINNEAPOLIS SYMPHONY ORCHESTRA.

Miss Vreeland will accompany Mr. Stephens to Chicago this summer and will be heard in recital there on July 12.



RUTH
BRETON

Violinist

CONCERT MANAGEMENT ARTHUR JUDSON
Steinway Hall, New York Packard Building, Philadelphia

For Season 1926-27

MURDOCH

Pianist

"A Great Artist"

Boston Christian Science Monitor

Management

Loudon Charlton, Carnegie Hall, New York

Steinway Piano

PAUL
ALTHOUSE

TENOR

TEACHING
IN
NEW YORK

(By Request)

ENTIRE SUMMER

COACHING IN REPERTORY A SPECIAL FEATURE

STUDIO: 600 West 116th Street

New York City



© Underwood & Underwood

ANN ARBOR FESTIVAL

(Continued from page 5)

Friday evening, which traditionally has been known as artists' night, served as a happy vehicle for the display of Giovanni Martinelli's beautiful singing. Mr. Martinelli is a pleasing favorite in Ann Arbor and has been heard here many times, always with the greatest enthusiasm. On this occasion, after his formally announced program had been completed, he was obliged to respond with encores and when his final encores with orchestra had been exhausted he sang many numbers with piano accompaniment. The work of the University Choral Union, Howard Hanson, guest conductor, was outstanding. Great interest naturally centered in the world premiere of the Lament for Beowulf, by Howard Hanson, who for the past two years has served as the efficient musical director of the Eastman School of Music, Rochester, N. Y. His work is conservatively modern and is original in its content. He apparently tells the story without imitating either his contemporaries or his predecessors. His work will stand as a distinct contribution to choral literature. As a conductor he is most able and his own energetic efforts are so contagious that the Choral Union and Orchestra at once entered into the spirit which was productive of a profound impression.

Saturday afternoon, Mr. Stock with his orchestra and Mischa Levitzki held the fort. Mr. Levitzki has been heard in Ann Arbor before in recital, but not with orchestra. He virtually electrified his audience and almost played a full recital after his announced numbers had been finished and the orchestra had left the stage. Mr. Stock and his organization of players won many plaudits all during the Festival, but the climax was reached at the close of the Brahms Symphony No. 4 when a virtual tumult of applause greeted him.

The Festival was brought to a close Saturday evening in a blaze of glory when Earl V. Moore led his Choral Union Singers, the Chicago Symphony Orchestra and a fine cast of soloists in a presentation of Wagner's Lohengrin. Richard Crooks essayed the title role and made a splendid impression. His art has grown since he last appeared in Ann Arbor. Should he ever shift from concert singing to operatic work he certainly would be found among the exponents of Wagner's work. James Wolfe, as King Henry, possesses a resonant and beautiful bass voice. He shows intelligent study and mastery of his art. He is a splendid artist. Richard Bonelli as Telramund could hardly be surpassed while Barre Hill, a young student of Theodore Harrison, as the Herald, made a creditable showing with his distinguished colleagues. Florence Austral, soprano, in the role of Elsa gave a splendid rendition. She has a beautiful clear voice and possesses art of the highest type.

On the whole the Festival was pronounced by those competent to judge, as well as by the audiences in general, as one of the finest from the points of programs chosen, works given and the artists who appeared, in the long history of Ann Arbor Music Festivals. The University Choral Union of 300 voices is one of the oldest permanent choral societies in the country and in the years past it has sung practically all of the larger works adaptable to choral performances and many of the smaller ones. Many of the important choral works have received their first appearance through them, while other important works have been heard many times. Conductor Moore's task in training these young people has been a severe one for the personnel is such that each year, by reason of graduation and otherwise, the percentage of drop-outs is so heavy that the problem of training must be renewed successively. Mr. Moore, who was chosen as music director upon the resignation of Dr. Stanley, founder and for many years builder of programs, has more than justified the wisdom of his choice. His ability to evaluate the musical values, not only in the chorus, but in the compositions to be rendered, is so keen that everything is ideal and in proper form. The Children's Chorus, under Director Maddy, likewise made a distinct contribution. Drawn from various schools in the city and taught by able teachers, just before the Festival they are brought together in mass rehearsals. Mr. Maddy welds them together into a group which produces splendid results.

FESTIVAL NOTES

Among the distinguished out-of-town visitors may be mentioned Charles Frederick Morse, conductor of the Madrigal Club of Detroit; L. H. Clement, conductor of Toledo Symphony Orchestra; Adella Hughes, manager of the Cleveland Orchestra; Wesley La Violette, of the Chicago Musical College; Stewart Sabin, musical editor, Democrat and Chronicle, Rochester, N. Y.; Ralph Holmes, music editor, The Detroit News; Charlotte Tarsney, music editor, Detroit Free Press; Maude Kleyn Vivian of Denver; Fred Killeen, director Lansing Conservatory of Music; Carl Lindegrin, Michigan State Normal College; Manager and Mrs. James E. DeVoe, Detroit; Florence French, Chicago, editor of Musical Leader; Charles E. Watt, editor, Music News, Chi-

cago; G. Calvin Ringgenberger, director Albion Conservatory of Music.

Wednesday evening, after the first Festival concert, Manager and Mrs. Charles A. Sink entertained informally at their home. Included among the guests were Marie Sundelius, Jeanne Laval, Charles Stratton, Florence Austral and her husband, Richard Crooks, James Wolfe, Mr. and Mrs. James Devoe and others.

Friday noon Mr. and Mrs. Earl V. Moore and Mr. and Mrs. Charles A. Sink entertained conductors, soloists, newspaper representatives and other distinguished guests at Barton Hills Country Club.

Saturday noon the Alumni Association of the University School of Music held their annual banquet in the Michigan Union Club. The meeting was presided over by Kenneth Westerman, and the principal address was made by Dr. Howard Hanson. Representatives of various graduating classes since 1893 were present.

T. N. R.

SYRACUSE, N. Y.

SYRACUSE, N. Y.—Recently the senior music students in the College of Fine Arts began a series of graduating recitals which will run two each week until the last of this month. The list of graduates is as follows: Katharine Althouse, piano; Arshalous Azadian, voice; Dorothy Brown, piano; Mildred Chase, piano; Margaret Coddington, piano; Eva Crabtree, piano; Helen Crahan, voice; Irene Edmunds, piano; Ruel Hurd, organ; Phyllis Miner, piano; Lillian Pasche, voice; Kathleen Plunkett, organ; Doris Stanford, piano; Helen Templeton, organ; Virginia Vosburgh, piano; Lillian Lavine, piano. The first recital was given by Doris Stanford, pianist, assisted by Alice Berwald, soprano. Throughout her program, Miss Stanford showed fine technical training and a fine concept of the musical content of her numbers. Miss Berwald delighted her audience with a fresh, clear soprano voice which showed admirable training. The next recital was given by Margaret Coddington, pianist, and Arshalous Azadian, soprano. Both showed the result of thorough training. Miss Coddington was exceptionally successful in all of her numbers.

May 5, the music students of the College of Fine Arts appeared in a public recital. The following students took part: Stanley Saxton, organist; Dorothea Lyman, pianist; Dawn Cardner, soprano; Eloise White, pianist; Charles Stickney, violinist; Vernon De Tar, pianist; Esther Everson, soprano; Margaret Ebbert, pianist; Eva Crabtree, pianist.

At the piano contest held at the Ithaca Conservatory, April 29 and 30 by the Sigma Alpha Iota Musical Sorority, first place was given to Margaret Ebbert, a junior student in the College of Fine Arts at Syracuse University. Other students competing were: Ruth Walker from the Eastman School of Music; Rose Marques from the New England Conservatory, and Viola Waterlain from the Ithaca Conservatory.

The music department of the College of Fine Arts will offer six public recitals during the summer session which opens June 28 and closes August 6. It is expected that these programs will be broadcasted through WFBL, Syracuse, WGY, Schenectady and WHAM, Rochester. H. L. B.

Virgil Conservatory Pupils' Recital

An invitation piano recital was given by the students of the Virgil Piano Conservatory at the Wurlitzer Auditorium, May 27. Those participating were Gertrude Levine, who was heard in the Tchaikowsky Russian Dance and the Nolle Elegie, given with a lovely expression and tenderness; Morris Schonburger, who with a firm touch, fine hand position, and an excellent sense of rhythm, rendered the Allegro of a Beethoven sonata, the Humoresque of Tchaikowsky and a Waltz by Newland; Albert Greenberg, who played selections by Virgil and Heins; Betty Cody, giving selections by Chaminade, Mokrejs and Jadassohn with clean technique; Rae Rubens, playing with fine assurance the Wachs Ballet Mignon and the Kowalski March; Mary Pokora, delightfully interpreting Moszkowski's Spring, and a Beethoven Contra Dance; Maurice Montapero, who has a big broad sweep in his playing and was heard in numbers by Sinding and Leschetizsky; Dorothy Tsantilis, who in a true musicianly way interpreted the Silas Gavotte and Woodman Romance. The program closed with the playing by Charlotte Zelansky of the Liszt Rhapsody No. 4. All the young students did themselves honor and a large audience demonstrated its enjoyment of their good work.

Musicales at Quintano Studio

Mr. and Mrs. Giacomo Quintano gave the third and last afternoon musicale of the season at the New York residence studio of Mr. Quintano, violinist, before an audience which included musicians, artists, literary people, judges, lawyers, members of the board of education, etc. Those who took part in the program were F. Solari and Pina Garavelli, sopranos; Frank Laforese, basso; Baby Bella, a juvenile prodigy of the screen; Joseph Adami, Vincent de Santis, John Grillo, Marie and Anthony Trapani, violin pupils of Mr. Quintano; Miss Kormin, pianist; Lillian C. A. Carr and B. Gagliano, accompanists. By special request Mr. Quintano played several numbers, among them his own Ninna Nanna, a composition of which people never seem to tire. At the conclusion of the program refreshments were served. Although the musicale ended at 7:30 many guests remained, and later in the evening there was more enjoyable music, Mr. Quintano playing Beethoven sonatas and other masterpieces with Gagliano at the piano.

Shattuck and Waller in Paris

Arthur Shattuck, American pianist, who has given concerts in every prominent city of Europe as well as America, has been asked to play the Tchaikowsky B flat minor piano concerto at the first concert of the Lamoureux Orchestra, which Frank Waller is conducting at Salle Gaveau, Paris, on June 5. For his debut Mr. Waller will give the first performance in Paris of the Planets by Gustav Holst. The remainder of the program will consist of Wagner's Rienzi Overture and Scriabin's Poeme de l'Extase.

Oliver Smith's Recent Appearances

Oliver Smith, tenor, has made the following appearances recently: soloist in Handel's Messiah at Northwestern College, Naperville (Ill.), at the dedication of the new Barbara Pfeiffer Memorial Auditorium and Merner organ; soloist with the Milwaukee A Capella Chorus in Mendelssohn's St. Paul, during music week; and two at the spring festival at Oskaloosa (Ia.)—May 14, recital, and soloist in Elijah.

LAMOND Bush Conservatory, Chicago
Till August 1
Charlottenburg-Berlin
Carmerstrasse 1

BORIS SASLAWSKY
Russian Baritone
Oratorios, Recitals, Orchestral Engagements
Address: E. Q. Saslawsky, 22 East 89th St. Telephone: Lenox 10205

GALLI-CURCI
SCHIPA
RETHBERG
TIBBETT

Management
Evans & Salter
527 FIFTH AVE., NEW YORK

VANNINI-DE RESKE STUDIO
So named by John Campbell, pupil of Vannini, Florence, and Jean De Reske, Nice.
Call or write about your own or a pupil's vocal problems and we will suggest a solution. When writing give range and syllables used in exercises.
CONFERENCE OR LETTER \$5.00. 63 EAST 34TH STREET, NEW YORK

RAISA
Dramatic Soprano
Chicago Opera Company

Management:
R. E. JOHNSTON
1451 Broadway New York

RIMINI
Baritone
Chicago Opera Company

LEVITZKI

PIANIST SEASON 1925-1926
September to December - Orient
January to April - America
Exclusive Management: **DANIEL MAYER**
Aeolian Hall, New York
Steinway Piano Ampico Rolls Columbia Records

CHAMLE

BRUNSWICK RECORDS
HARDMAN PIANO

TENOR METROPOLITAN OPERA COMPANY

Management: Metropolitan Musical Bureau, Aeolian Hall New York,

ARTISTS EVERYWHERE

Josef Adler presented his artist-pupil, Hazel Calcote, in recital at his New York studio on May 22. The following afternoon, May 23, he presented the following pupils in concert; Gerritt Roelofsma, Fannie Flugelman, Horace Roelofsma, Lucille Dundee, Helen Weinberg, Margaret Steel, Milton Zinar, Ray Rabinovitch, Fulton Worden, Margaret McClatchey and Ida Markowitz.

Sophie Braslau sang at the Waldorf-Astoria, New York, on May 19 at the final rally of the American Woman's Association's campaign to build a \$4,500,000 clubhouse for business and professional women. After Miss Braslau's final encore, The Sweetest Story Ever Told, the audience broke into cheers and tendered her a vote of love. Speakers of the occasion were Ada L. Comstock, president of Radcliffe College; Gertrude Robinson Smith, president of the organization, and Anna Morgan, treasurer.

Gustave L. Becker announces his usual summer normal course for piano teachers, harmony and composition in Steinway Hall, during June and July. The well known pianist, composer and pedagog has new and valuable points in piano and theory teaching for those who attend.

Evsei Belousoff, cellist, gave a recital in Montgomery, Ala., May 26, when he presented a specially selected program of cello music for the guests of Margaret Booth, one of the leading local music teachers.

Esther Case, artist-pupil of Mrs. Robinson-Duff, sang in Princeton recently and in commenting on the recital the Princeton Herald stated: "Miss Case possesses a lovely soprano voice which she uses with great facility and charm. Her unusual program gave her ample opportunity to show her intelligent grasp of variation in tonal color and finished phrasing, as the essential qualities of song interpretation."

Walter Davis presented three cantatas and oratorios the past winter at St. Clement's Episcopal Church, El Paso, Tex., of which he is organist and director, beside a very unusual Easter service. The choir is one of the best in the South. His class of pupils and recitals continued as usual; and that he is prospering is evident from the fact that he has just bought a large ten-room house, with residence studio.

John Doane's choir at the Church of the Incarnation, New York, gave the first part of Haydn's Creation on May 23 and the second part on May 30 with the following soloists: Elsie Thiede, soprano; Mary Allen, contralto; James Price, tenor, and James Stanley, bass. Mr. Doane is organist and choirmaster at the Church of the Incarnation.

The English Singers of London have been booked to date for sixty engagements by the Metropolitan Musical Bureau. These singers, whose programs of madrigals, motettes and canzonets of the Elizabethan period, were one of the features of the New York season, will be limited to twenty-two weeks' engagement for the coming season.

Dusolina Giannini is one of the soloists at the Evanston North Shore festival.

Sylvia Lent, violinist, after her appearance as soloist at the Evanston North Shore Festival on May 29, will proceed to Milwaukee, where she is appearing on June 2 in joint recital with Gilbert Ross, also a violinist, in the series of Twilight Musicales given by Margaret Rice.

Franklin McAfee, organ pupil of Charles L. Wuerth in Detroit, recently spent some time in the Metropolis, when certain musical authorities gave a most flattering opinion of his talent and abilities. He plans to return for study in the autumn. Mr. Wuerth is director of the Institute Conservatory of Music, and lived in New York in 1910, when he was organist of St. Anthony's Church.

Laura Townsley McCoy, a Klibansky artist-pupil, gave a recital in Minneapolis and received laudatory press notices, such as "a song recital of more than ordinary interest; one of the finest vocalists of the Twin Cities." "Mrs. McCoy stands high, for she has intelligence and uses it . . . possesses a very fine voice." "Knows what she is singing

about . . . upper tones are taken with the greatest ease and are beautiful in quality; in the Gounod piece one heard as perfect coloratura singing as at any time this season."

The Military Band School, affiliated with the Ithaca Conservatory of Music, has closed for the summer and will reopen on September 21 for the fall and winter session. A splendid band has been organized from the student-body of the school, and a number of successful concerts were given during the season in Ithaca and other cities in New York state.

Abby Morrison sang on May 20 at the Hotel Majestic at a concert given as a farewell to Countess del Castelvecchio, Duchess of Castel Saraceno. By special request—having sung this number with success in April—she gave the Garden Scene from Faust in costume and also acted the part of Marguerite. As an encore, Miss Morrison sang April, My April and Maman dites moi. The concert was attended by a brilliant audience. The Ambassador and his wife from France to America were unable at the last moment to be present but were represented by the Consul General.

Pauline Michel, violinist, appeared as soloist with the Bethlehem Symphony Orchestra at the Liberty High School Auditorium, Bethlehem, Pa., on May 11. She played the Wienawski-Gounod Fantasia Brillante with the orchestra and a group of shorter numbers accompanied at the piano by Pauline Detterer.

Giovanni Martinelli, who usually spends the month of May in Italy but is remaining in America this year awaiting the opening of the Ravinia Park Opera season, sang recently in the following cities: May 18, Chester, Pa.; 21, Ann Arbor, Mich.; 24, Boston, Mass.; 27, Evanston, Ill.; 29, Bryn Mawr, Pa., and June 1, Philadelphia, Pa. The Philadelphia engagement was a reception at the home of Mr. and Mrs. Edward T. Stotesbury in honor of the Crown Prince and Princess of Sweden.

Mary Miller Mount's artist pupil, Florence E. Anson, won high praise for the fine artistry displayed by her as accompanist for the spring concert of the Lansdale Choral Society on May 18.

The New York String Quartet is terminating the most successful season of its career with a concert at the Barre, Vt., Music Festival on May 27. The activities of the organization have included over seventy concerts since October, 1925, all of them east of the Mississippi. In filling these engagements the quartet travelled over 15,000 miles. A few open dates are at present occupied in making records for the Brunswick Phonograph Company.

N. Lindsay Norden recently conducted musical services at the Second Presbyterian Church, Philadelphia, at which selections from Elijah were given by the choir, Frederic Cook and Dayton Henry, violinist; Alfred Lorenz, viola; Milton Prinz, cello; Vincent Fanelli, harpist; Laura M. Snyder, soprano; Maybelle Beretta Marston, contralto; Alfred M. Mathias, tenor; Ammon Berkheiser, bass, and Rollo F. Maitland, organist. Mr. Norden is official organist at this church, and throughout the season arranges many interesting musical services.

Pro-Arte Quartet, which will visit America next season at the invitation of Mrs. F. S. Coolidge, has definitely decided to come under the management of the Bogue-Laberge Bureau for a trans-continental tour, following its appearance at the annual chamber music festival to be held at the Library of Congress, in Washington, D. C., on October 6.

Aileen Morgan Stephens graduated in both violin and piano at the Morgan Stephens Conservatory of Music, Atlanta, Ga., playing sonata in A (Handel) for violin and the Sonata Pathétique (Beethoven) for piano. The fifteen-year-old girl will continue her studies at Oberlin College, of which her great-grandfather, Rev. Dr. John Morgan, was a founder. Her own father, John Paul Morgan, was likewise a founder of the Oberlin Conservatory of Music.

The Spanish Symphony Ensemble, Julian Huarte, conductor, has been reengaged by the National Telegraph and Telephone Company to broadcast concerts through WOR. Management Ernest Briggs, Inc., is planning some appear-



MONA BATES.

Canadian pianist, who again will tour the United States and Canada next season, following a number of brilliant appearances in Europe, where she was received with more than passing interest by the critics and public. At the present time, however, much interest centers in the announcement of her summer course in Toronto, which will begin on July 5 and continue until August 14. When Miss Bates was heard in a recital at Massey Hall, Toronto, on March 3, she was accorded one of her usual enthusiastic receptions.

ances next season for this ensemble in Havana, where it is proposed to give a series of concerts in the National Theater.

The Tipica Orchestra of Mexico, an organization of thirty-six members, the only orchestra in the world without a single wind instrument, will make a tour of the Eastern States of America next fall, and is due for its New York debut towards the end of November.

Joan Ruth has returned to New York after her first coast to coast concert tour, singing in selections from three operas in association with Edward Johnson. Miss Ruth has been engaged to sing leading roles in opera this summer in Cincinnati.

E. Robert Schmitz again has played American works new to the Paris public. On the occasion of his two concerts at the Conservatoire, on May 3 and 10, he offered in addition to Bach, Debussy, De Falla, Mompou, Ravel, Bartok, Mjaskowsky and Chopin, Saturday's Child, of Emersen Whitthorne, and the Legend of Eichheim. Mr. Schmitz will attend the international music festival at Zurich this month before he returns to conduct his annual summer master class, to be held this season at Colorado Springs from July 20 to August 31.

Tofi Trabilsee presented one of his pupils, Pauline Taylor in concert at the Masonic Temple on April 10. The main hall was filled with eager friends of the young singer. Her program was particularly interesting, showing her careful training and exceptional ability and interpretation. She was roundly applauded.

Efrem Zimbalist will hold a master class in the art and repertoire of the violin during June, July and August at Steinway Hall, New York. The Stadium Concerts, as well as numerous other summer musical attractions, make New York a singularly apposite centre for Mr. Zimbalist's course. The master class will be open to all violinists whose qualifications make it apparent that they can undertake the work. There will be fifteen sessions, lasting from three to four hours each, and every student will have ample opportunity to play for Mr. Zimbalist.



THE lady has charm of presence and a truly engaging simplicity of manner. She possesses likewise a most beautiful voice.—New York Mail and Telegram.

KATHERINE PALMER SOPRANO

Exclusive Direction of Catharine A. Bamman, Fifty West Forty-Sixth Street, New York City



FAMILIAR FIGURES OF THE HAVANA OPERA SEASON.

Here are the two leading figures of the Havana Opera Season. At the left, Andres De Seguro, genial impresario, who is giving the Cuban capital the best season of opera it ever had, and at the right, Gigli, distinguished tenor, who is winning at Havana the same sensational success that has been his wherever he sings.

First Eight Days Program at Ravinia

Seven different operas and one concert—this is the program outlined for the first eight days of Ravinia opera and concerts as the introduction of the new season which is to open Saturday, June 26. The undertaking is herculean, for President Eckstein has so arranged it that during this period there will be no repeat performances and nearly every one of the artists, old and new, will be given opportunity to appear in a favorite role. Here is the list of works which Mr. Eckstein has chosen for his initial period:

Saturday night, June 26, Puccini's *Manon Lescaut*; 27, *Madame Butterfly*; 28, concert by Chicago Symphony Orchestra, with soloists chosen from the orchestra and opera company; 29, *Romeo and Juliet*; 30, *Rigoletto*; July 1, *Faust*; 2, *Martha*; 3, *Aida*.

When one takes into consideration the famous artists whose names are on the Ravinia roster this season, and then examines the list of operas scheduled for performance during the first eight days of the season, some interesting facts come to mind. Many of these artists are to be heard in roles which they may rightly consider as peculiarly their own. In one or two instances two stars, each noted for a particular role in a given work, will be found, vis-a-vis, thus giving unusual strength to the casts and making for what may be called perfect balance in production. One Ravinia artist during this opening week will resume a role in which he was long famous, but which he has not sung for several seasons.

Thus it may be seen that it is not merely a week of opera that has been planned, but a veritable music festival, and that it has been designed to meet every variety of taste. It is the standard repertory that is given largest representation, but there are several novelties in store which will be brought forth during the course of the season. But here is the opening list:

Opening night, June 26, *Manon Lescaut* with Mme. Bori, Martinelli, Bourskaya, D'Angelo, Defrere, Ananian, and Paltrinieri; 27 *Madame Butterfly*, with Elisabeth Rethberg singing the title role, Chamlee as Pinkerton, Basiola as Sharpless, and others in the cast including Bourskaya, Ananian, Paltrinieri, D'Angelo, Falco, and Papi, conductor; 28, concert by the Chicago Symphony Orchestra, under the direction of Eric Delamarter. (For this occasion the soloists chosen from the orchestra and principals of the opera company are to be announced later. These Monday night concerts have constantly increased in favor at Ravinia and during the coming season special emphasis will be laid upon them. As usual, there will be no charge for reserved seats at the concerts); 29, *Romeo and Juliet*, with Bori, Johnson, Rothier, D'Angelo, Ananian, Defrere, Paltrinieri, Correnti; 30, *Rigoletto*, with Luella Melius, Martinelli, Danise, Lazzari, D'Angelo, and others. (Martinelli will be heard as the Duke, singing this part for the first time in many years. Mr. Danise will sing the title role. Papi will conduct); July 1, *Faust*, with Elisabeth Rethberg as Marguerite, Edward Johnson in the title role, Louis Hasselmans, conductor; 2, *Martha*, with Florence Macbeth, Chamlee, Bourskaya, Lazzari, Trevisan; 3, *Aida*, with Rethberg, Martinelli, Danise, Bourskaya, Rothier, Paltrinieri, D'Angelo and others, with Papi conducting.

Cincinnati Conservatory Notes

CINCINNATI—Soloists dominated the program of the fourth Conservatory Orchestra concert, April 13, two instrumentalists and a quartet of vocalists sharing the honors of the evening with the orchestra and with Dr. Ralph Lyford, conductor. The program, throughout its length, was executed with a spirit which reflected the dynamic personality of the director and the inimitable spontaneity of the young performers. Schubert's lovely symphony in B minor was the only purely orchestral work on the program. In *Vieuxtemps' Ballade* and *Polonaise* for violin and orchestra, which followed, the audience was introduced to Robert Bernstein, who transcended difficulties with ease to reach a high plane of musicianship. Virginia Van Voorhis, soprano; Mary Alice Cheney, contralto; Ben Alley, tenor, and Minor Dow, bass, were heard in the beautiful Offertory from Verdi's *Requiem Mass*, revealing voices of superior quality in attractive ensemble. The conclusion of the program was the colossal first movement (*Allegro non troppo e molto maestoso*) from

Tschaikowsky's B flat minor concerto, for piano and orchestra. Typically Tschaikowskian, it contrasted crashing chords and disarming lulls in an interweaving which gave both the orchestra and the soloist, Helen Smith, ample scope for the display of technical and interpretative powers.

Four more states have been added to the list of those who accredit the work of the Cincinnati Conservatory. Virginia, Illinois, Arkansas and Florida boards of education have recently notified the school that they will accept students with credentials from the Conservatory without further examination.

A trio of Conservatory students, including Helen Kilb, violinist; Marjorie Von Staden, cellist, and Martha Weisenbarger, pianist, assisted Antonio Papania in a benefit performance at Hamilton, O., April 16.

At the student recital, April 24, Ruth Marks and Mary Louise West, pupils of Mrs. Ida Ulmer Jenner; Dorothy Williams and Dorothy Smith, pupils of Jemmie Vardeman; William Epperhart and Minerva Yelton, who study with Leo Paalz; Jeannette Nelson, pupil of Julian de Pulikowski; Helen Lauk, pupil of Robert Perutz; James Boyce, who

studies with Dan Beddoe, and Mary James, pupil of Dr. Karol Liszniewski, were heard.

Harriet Gaines, violinist, soloist with the Columbus Symphony Orchestra, April 15, when her father, Samuel R. Gaines, conducted, was praised for her presentation of three of his compositions. She studied with Robert Perutz.

Mme. Olga Forrai, who sang the leading role (Isabeau) in the premiere of Ralph Lyford's opera, *Castle Agrazant*, was made a chapter honorary member by Iota Chapter of Sigma Alpha Iota during her stay in Cincinnati. B.

FREDERICK JACOBI

Compositions performed during season 1925-26

STRING-QUARTET

THE LENOX QUARTET IN NEW YORK

THE FLONZALEY QUARTET IN NEW YORK, BOSTON, CHICAGO AND OTHER CITIES.

THE VENETIAN QUARTET AT A CONCERT OF THE CORPORAZIONE DELLE NUOVE MUSICHE IN ROME.

TWO ASSYRIAN PRAYERS

FESTIVAL IN WORCESTER, MASSACHUSETTS—FLORENCE EASTON, SOPRANO—ALBERT STOESEL, CONDUCTOR.

FESTIVAL OF MRS. FREDERIC COOLIDGE IN WASHINGTON—POVLA FRIJSH, SOPRANO—FREDERICK STOCK, CONDUCTOR.

CONCERT GIVEN FOR MRS. COOLIDGE IN CHICAGO—POVLA FRIJSH, SOPRANO—FREDERICK STOCK, CONDUCTOR

CONCERT GIVEN BY MRS. COOLIDGE IN ROME—MME. JANE BATHORI, SOPRANO—HANS KINDLER, CONDUCTOR.

THE POET IN THE DESERT

CHORUS AND ORCHESTRA OF THE SOCIETY OF THE FRIENDS OF MUSIC IN NEW YORK—LAWRENCE TIBBETT, BARITONE—ARTUR BODANZKY, CONDUCTOR.

THE MIAMI CONSERVATORY

SPECIAL SIX-WEEKS SUMMER COURSE

June 14

July 24

THE SCIENCE AND ART OF PIANOFORTE PLAYING AND TEACHING

conducted by

RICHARD McCLANAHAN, A.B., of New York City

Pupil and exponent of Tobias Matthay

Also complete courses in all branches of music

Bertha Foster, Director

223 N. E. 20th Terrace

Miami, Florida

JOSEPH REGNEAS

(Pronounced RAIN-YES)

Vocal Instructor and Coach

Raymond-on-Lake Sebago, Maine

(middle of June—middle of September)

New York Studio, 135 W. 80th St.

(middle of September to middle of June)

"The singing of Alice Godillot is that of a GREAT ARTIST."—*Detroit Free Press*.

"In hearing Alice Godillot the audience heard a rarely beautiful singer."—*Columbus Dispatch*.

"A singer of charm and fine accomplishments with a voice of singularly engaging qualities, her program was rendered in a most thorough and distinctive manner."—*Montreal Star*.



ALICE GODILLOT

Soprano Soloist, Park Ave. Baptist Church, N. Y.
"A REGNEAS ARTIST"

SUMMER MAS

JUNE 28 to AUGUST

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

HERBERT WITHERSPOON
DISTINGUISHED SINGER and TEACHER

MME. AURELIA ARIMONDI
FAMOUS VOCAL TEACHER

GRAHAM REED
WELL KNOWN COACH AND TEACHER

ALEXANDER
EMINENT

CLARE
DEAN OF A

PIANO

Alma W. Anderson
Maurice Aronson
Willie-Bee Atkinson
Vera Bowen
Julia Lois Caruthers
Anna Ring Clauson
Kenneth Cummings

Clara T. Dailey
Mary Eleanor Daniels
Elena De Marco
Harry R. Detweiler
Hilma Enander
Gertrude Gahl

Ruby Ginsburg
Helen Greenbaum
Eudora B. Harbers
Pauline Houck
Mabel Wrede-Hunter
Max Kramm

Grace Levinson
Dorothy Mendelssohn
Laura Neel
Howard Neumiller
Emily P. Nash
Lillian Powers

Bess Resseguie
Lillian Rogers
Myra Seifert-Johnson
Anna Sevin
Ethel Stenn
Lillian Boguslawski
C. Gordon Wedertz

VOICE

Aurelia Arimondi
Vittorio Arimondi
Sara Irene Campbell
Belle Forbes Cutter

Edouardo Dufresne
Rose Lutiger Gannon
Mabel Sharp Herdieu
Charles H. Keep

Howard Neumiller
Jessie Waters Northrop
Graham Reed
Alvene Resseguie

Lucille Stevenson
Isaac Van Grove
Helen Wolverton

VIOLIN

Lois Dyson
Max Fischel
Maurice Goldblatt

Guy Hartle
Ray Huntington

Bertha Kribben
Victor Kuzdo

Christian Lyngby
Myrtle Martin
Rudolph Reiners

CHURCH ORGAN

Clarence Eddy

C. Gordon Wedertz

MOVING PICTURE ORGAN

Charles H. Demorest

Helen Greenbaum

VIOLONCELLO

Jaroslav Gons

Maurice Goldblatt

Max Fischel

VIOLA

Arnold Volpe

HARMONY, COMPOSITION, COUNTERPOINT, CANNON AND FUGUE

Carl Busch
Laura D. Harris

Harold B. Maryott
Pauline Houck

Nellie Moench
Wesley La Violette

REPERTOIRE-INTERPRETATION CLASSES

Herbert Witherspoon
(Vocal)
Richard Hageman
(Vocal)

Professor Leopold Auer
(Violin)
Arnold Volpe
(Violin)
Sergei Klubansky
(Vocal)

Alexander Raab
(Piano)
Maurice Aronson
(Piano)

PUBLIC SCHOOL MUSIC
CLASS PIANO INSTRUCTION
HARMONIC EAR TRAINING AND
KEYBOARD HARMONY
CHOIR AND CHORAL CONDUCT-
ING

W. Otto Miessner

HISTORY OF MUSIC
Herbert Witherspoon

COMPOSITION
ORCHESTRATION
COUNTERPOINT
MUSICAL LITERATURE

Carl Busch
Wesley La Violette
Arnold Volpe

STUD DORM

Artistic and sumptuous dormitory
college building. Piano furnished.
Make

FREE FELLOWSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Hageman, Mr. Klubansky, Mme. Hinkle, Mr. Sametini, Mr. Eddy and Mr. Demorest have each consented to award Free Fellowships to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Fellowship application blank on request.

FALL SESSION OPENS SEPT. 13

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

CHICAGO MUSICAL

70 EAST VAN BUREN STREET, (CHICAGO MUSICAL COLLEGE BUILDING) CHICAGO, ILL.

STER SCHOOL

UST 7 (Six Weeks)

RICHARD HAGEMAN

NOTED COACH and ACCOMPANIST

EDWARD COLLINS

RENOWNED AMERICAN PIANIST

LEON SAMETINI

RENOWNED VIOLINIST

ISAAC VAN GROVE

CELEBRATED COACH and OPERA CONDUCTOR

MOISSAYE BOGUSLAWSKI

FAMOUS RUSSIAN PIANIST

W. OTTO MIESSNER

NOTABLE AUTHORITY on PUBLIC SCHOOL MUSIC

ER RAAB

ARIAN PIANIST

CE EDDY

AN ORGANISTS

ITALIAN

Amedeo C. Nobili

ENSEMBLE PLAYING

Arnold Volpe

(Chamber Music)

Edward Collins

(Two Piano Music)

RENCH

Frank Vaulry

LARINET

AXOPHONE

J. P. Burns

FLUTE

A. Quensel

CLASS VOCAL INSTRUCTION

MUSIC APPRECIATION

SIGHT READING

EAR TRAINING

ACOUSTICS

VOCAL ART AND LITERATURE

Harold B. Maryott

ENGLISH COMPOSITION

EDUCATIONAL PSYCHOLOGY

Eston V. Tubbs

OPERA CLASSES (Repertoire and Action)

Isaac Van Grove

CLASSES IN ART OF ACCOMPANYING (Vocal, Violin, Opera, etc.)

Richard Hageman

TEACHERS' NORMAL COURSES

PIANO

Alexander Raub

Julia Lois Caruthers

Maurice Aronson

W. Otto Miessner

VIOLIN

Professor Leopold Auer

Max Fischel

Ray Huntington

VOCAL

Herbert Witherspoon

Sergei Klibansky

EXPRESSION AND DRAMATIC ART

Lester Luther

CLASS VIOLIN INSTRUCTION

COURSES FOR SUPERVISORS OF ORCHESTRA AND BAND INSTRUMENTS

ORCHESTRAL AND BAND ENSEMBLE

Raymond Dvorak

CONCERT, CHAUTAUQUA, LYCEUM
AND HARP

Elena De Marco

TOE BALLET, INTERPRETATIVE
AND CLASSICAL DANCING

Cecille Barnett

Libushka Bartusek

Elma Pearl

FOLK DANCING

Nellie Moench

SCHOOL OF EXPRESSION

Lester Luther

Mabel L. Howatt

Fannie B. Linderman

Elma Pearl

Margaret Hayes

SCHOOL OF ACTING

Lester Luther

TROMBONE

Carl Braun

DENT TORIES

accommodations for men and women in
with each room. Prices reasonable.
ervations now.

TEACHERS' CERTIFICATES and DEGREES

Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory are conferred at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

CAL COLLEGE

Conservatory Pledged to the Highest Artistic Standards

ESTABLISHED 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

CHICAGO

SHERWOOD MUSIC SCHOOL COMMENCEMENT

CHICAGO.—In its thirty-first year, the Sherwood Music School has reached a high standard of excellence, witness the various students heard during the year in recital and particularly those who appeared as soloists at the annual concert and commencement at Orchestra Hall, May 22. Such fine work is indeed a credit to the institution and its various teachers, and the accompaniments, furnished by the Sherwood Orchestra under P. Marinus Paulsen, showed the progress this body of students has made in its brief existence.

Lois Albright, playing the Weber F minor concertstuck, Gladys Atkinson the Saint-Saëns second concerto, and Lucille Boone the allegro movement from the Tchaikowsky B flat minor concerto, disclosed themselves well trained and gifted pianists who should go far in their art. Elizabeth Sifers' singing of Wagner's Traume and Dich Theure Halle from Tannhäuser would be a credit to a more mature artist, and she, too, should make a name for herself in the professional world. A very gifted violinist is Audrey Call, whose playing of Paulsen's Concerto Oceanic was musically, artistic and most effective. Dr. Walter Keller, director of the Sherwood School, presented the certificates, diplomas and degrees to the large graduating class. This concert marked another milestone in the history of this well known music school, whose president, Georgia Kober, is one of the most prominent pianists and instructors here.

JACQUES GORDON AND RUDOLPH REUTER AGAIN

Another joint recital program by Jacques Gordon and Rudolph Reuter—the second of the season—brought sonatas for piano and violin by Nikolaus Medtner and Richard Strauss and a group each of individual solos, when these two well known Chicago recitalists appeared at the Princess Theater, May 23. The Medtner number received first performance in Chicago on this occasion and, though interesting, does not

classify among the most enjoyable numbers to be heard today. However, its failure to arouse enthusiasm was no fault of the recitalists, for they got out of the composition all it seemed to contain and their rendition was most artistic. Mr. Reuter's playing of Brahms, Granados and Manuel Infante selections emphasized what a fine artist he is and gained the full approval of the listeners. Mr. Gordon's versatility was reflected in his skillful transcriptions of Brahms' Waltz in E minor and Glazounow's Caprice Variante. In these and selections by Serge Prokofieff, Joseph Brinkman, Stella Roberts and de Falla-Kochanski, the violinist, set forth vital, stirring playing, as is his wont. He, too, shared heavily in the audience's favor.

DR. J. LEWIS BROWNE PRESENTS ORPHEUS EXCERPTS

Under the skilful direction of its conductor and organist, the choir of St. Patrick's Church at South Bend (Ind.), on May 21, rendered selections from Gluck's Orpheus and an ensemble concert at St. Patrick's Hall. With the assistance of Helen Abbott Byfield, soprano, the choir sang beautifully the Orpheus selections, motets by Schuetky and Grieg and Dr. Browne's Gradual for double chorus.

UMBERTO BEDUSCHI PRESENTS PUPILS

A practice program was given May 15 at Signor Umberto Beduschi's studio by some of his advanced and junior pupils and piano pupils of Amanda MacDonald. Ethel Davis Rose disclosed a brilliant and well schooled soprano in the song of the page (Saper Vorreste) from The Masked Ball, the Caro Nome from Rigoletto and a group of English songs. Lawrence Wiley, tenor, gave a most satisfactory rendition of Daniel Protheroe's Pilot and a group of Negro spirituals. Miriam Newman, a promising young beginner, showed a lovely voice and talent in songs by Whelpley, Logan and Glen. All displayed a knowledge of vocal technique and excellent musicianship. The accompaniments were supplied by Miss MacDonald, Diana Casis, Eleanor Klemm, Ethel Davis Rose and Mrs. John Cameron gave fine account of themselves in piano numbers by Chopin, MacDowell, Cyril Scott, Mozart, etc. Another program will be given shortly.

A VIOLIN OR CELLO SCHOLARSHIP

Mu Iota Chapter, of Mu Phi Epsilon National Honorary Sorority, offers a violin or violoncello scholarship of \$100, the contest for which will be held on Saturday, June 5, at 1:30 p. m. at the Columbia School of Music. The contest is open to young women between the ages of eighteen and twenty-five, and application sent to Helen B. Lawrence, care of the Columbia School, will be accepted up to the time of the contest.

MARION ALICE MCAFEE SINGS FOR WOMEN'S ATHLETIC CLUB

Marion Alice McAfee presented the spring musicale at the Chicago Women's Athletic Club, May 13, before a select audience, made up of society and professional women. She created no less than a sensation through her attractive stage presence, gracious personality and voice of rare beauty. Miss McAfee's programs are becoming models for the concert stage, because of her wide interest in the old classics and the moderns. There were many repeats, recalls and encores throughout the course of the program.

WILLIAM PHILLIPS PUPILS IN DEMAND

Albert V. Hayes, who is studying with William Phillips at Bush Conservatory, appeared before the National Fraternal Congress of America at the Hotel LaSalle, April 30, in a group of songs. Mr. Hayes has a robust baritone voice and was given an enthusiastic reception by the audience. Fred Orsborn, bass-baritone, is making quite a success in vaudeville. He studied with Mr. Phillips last season and in the fall, and it was through his teacher that he secured this engagement. Enid Cole, contralto, a pupil of both Mr. Phillips and Alice Phillips, is on the Orpheum Circuit and is making good. Leslie Davis, tenor, a pupil of Mr. Phillips and formerly with the Student Prince company here, is in vaudeville and succeeding. Thelma Lee, soprano, another Phillips pupil, who made such a hit at McVickers Theater last December, has been singing in moving picture theaters on the Pacific Coast. Maurice Worland, baritone, also a Phillips pupil, has recently made quite a name for himself in Kemps at Central Theater, Chicago, and more recently in Milwaukee.

MUELMANN SCHOOL OF VOCAL ART AND OPERA

At the April meeting of the Columbia Club, Mrs. Edward O. Grusendorf, pupil of Adolf Muehlmann, sang a group of songs at the Edgewater Beach Hotel. Florence Bergendale

sang at the faculty concert of the University of Wisconsin on May 3. Mrs. Cina Hendricks sang at the May concert of the Federation of Women's Clubs on May 6 at Petoskey (Mich.). Gladys Berkheiser gave a group of songs for the Medical Society on May 7.

Adolf Muehlmann was invited by the Musicians' Club of Women to give a talk at the meeting on April 19 at the Chicago Athletic Club. Mr. Muehlmann gave his reminiscences of funny incidents during opera performances in Philadelphia and in London. His audience showed its enjoyment by applauding the speaker to the echo.

Vocal lessons and opera classes at the Muehlmann School of Opera will be continued during the summer term under the direction of Adolf Muehlmann, from June 21 to July 31.

BERGEY STUDIOS TO REMAIN OPEN ALL SUMMER

Theodore S. Bergey, prominent voice teacher and coach, has received so many requests for summer voice lessons that he will teach at his studios throughout the summer months, save for a few weeks' vacation before the opening of the fall term. A very large class has kept this popular teacher busy all season and his summer class bids fair to equal it.

RENE LUND'S NEW PROSPECTUS

Rene Lund's new prospectus has just come to hand. Looking over the various New York and Chicago press notices regarding his appearances in recital and as soloist with the Apollo Musical Club, Swedish Choral Society, Chicago Singverein, Milwaukee A Capella Chorus and during Marshall Field and Company's radio week, which are reprinted therein, one finds that the critics invariably were unanimous in their praise of Mr. Lund's clear enunciation and fine interpretation. These qualities were particularly emphasized by the reviewers, who also had much praise for his voice and fine use thereof.

DR. LULEK PUPIL WINS EASTMAN SCHOOL SCHOLARSHIP

Lucille Wachtel, of Mt. Carroll (Ill.), a pupil of Dr. Fery Lulek, won one of the four scholarships offered by the Eastman School of Music. The contest was held in Chicago on May 23.

JEANNETTE COX.

Elly Ney to Return in January

This is the season for European tours of concert artists, and close upon their departures from these shores come rumors of their activities and plans. Among the unfounded reports now current is the news that Elly Ney, pianist, will remain abroad and that she will not be heard in America next season. The artist's managers, Beckhard & Macfarlane, wish to correct this erroneous rumor, and they announce that Mme. Ney will return to this country early in January, when she will immediately begin their nation-wide tour.

GORSKY VOCAL AND OPERATIC SCHOOL

Bel Canto Method

820 Kimball Hall, Chicago

Phones: Wabash 0668—Belmont 2550

BRILLIANT-LIVEN SCHOOL OF MUSIC

MICHAEL LIVEN, Director

PIANO, VIOLIN, HARMONY, ENSEMBLE PLAYING

1956 Humboldt Boulevard, Chicago, Ill. Tel. 8159 Spaulding

Frederica DOWNING

Gerhardt

Contralto

Oak Park, Ill.

209 So. Harvey Ave.

MARIO CARBONI

Baritone, Grand Opera, Concerts, Recitals

Suite 623-4, Lyon & Healy Building

Chicago, Ill.

FLORA WAALKES

SOPRANO

1625 Kimball Bldg.,

Harrison 4868

Chicago, Ill.

MARK LOVE

--- BASSO CANTANTE ---

6656 N. Rockwell St. - - - Chicago, Ill.

GLADYS SWARTHOUT

Chicago Civic Opera

Auditorium Theatre

LEON SAMETINI

For dates address Personal Representative L. FERRARIS

64 East Van Buren Street - - - - - Chicago

PALMER CHRISTIAN

ORGANIST

University of Michigan

Address: University School of Music, Ann Arbor, Mich

GORDON CAMPBELL

PIANIST—ACCOMPANIST—COACH

Repertoire for Vocalists and Instrumentalists

CHICAGO MUSICAL COLLEGE Home Phone: Edgewater 8921

HANS HESS

VIOLONCELLIST

Bookings: 522 Fine Arts Bldg. Chicago

For instruction: American Conservatory

GLENN DRAKE

TENOR

839 N. Dearborn St., Chicago, Ill.

HELEN FOUTS CAHOON

SOPRANO

608 FINE ARTS BUILDING CHICAGO Tel. 6686 Village

FRANCESCO DADDI

Of Chicago Opera Association

SPECIALIST IN VOICE PLACING—FUNDAMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS.

119 Fine Arts Building, Chicago, Ill. Harrison 5755

BUSH CONSERVATORY CHICAGO

EDGAR NELSON
PresidentE. A. BRAZELTON
Vice President

SUMMER SCHOOL

Normal Courses, JUNE 30 to AUGUST 3

School Music Courses, JUNE 30 to AUGUST 10

Special Courses, MAY 26 to AUGUST 3

Credits granted toward Certificates, Diplomas and Degrees
Normal Courses in all departments
Brilliant Artist Teachers on Faculty

STUDENT DORMITORIES

Homelike, pleasant environment. Rooms with and without meals. Practice pianos. Open to non-resident women and men students.

Write for Summer Catalog, stating course of study in which you are interested. Address

M. C. SCHWENKER, Secretary
839 North Dearborn Street Chicago, Ill.
MAKE YOUR DORMITORY RESERVATIONS NOW

Mr. and Mrs. HERMAN DEVRIES

In Europe, June, July and August

(Thos. MacBurney, noted teacher of tone production, oratorio, opera, in full authorized charge of Devries' pupils during absence of Mr. and Mrs. Devries.)
RESERVE SEATS FOR SUMMER TERM NOW

528 Fine Arts Bldg. Chicago, Ill.

GEORGIA KOBER

President and Leading Piano Teacher

SHERWOOD MUSIC SCHOOL :: FINE ARTS BLDG. :: Chicago, Ill.

ANNA GROFF-BRYANT

Founder of the American School of Vocal Education based on Vocal Science, Vocal Instruction, Scientist and Educator.
Studio, 420 Fine Arts Bldg., Chicago, Ill. Phone Wabash 5662

Isabel

Richardson MOLTRE

DRAMATIC SOPRANO. Exclusive Mgt. E. A. LAKE
Suite 1107, 101 Park Ave., Western Office: 408 Midland
New York City Trust Bldg., St. Paul, Minn.

EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire

BUSH CONSERVATORY 839 North Dearborn St., Chicago

MUELMANN SCHOOL

Voice Placing

Opera

400 Fine Arts Building Chicago

BEDUSCHI

Formerly Leading Tenor in Foremost Theaters of the world
Voice Placing, Italian Method — Coaching for Opera, Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

WYRICK "The Silver-Toned Tenor"

Management: Wyrick Concert Bureau, 606-4 Lyon & Healy Bldg., Chicago
Accompanist, ALBERT HEILMAN Gennett Records

P
O
B
A
I
L
BARITONE
Bush Conservatory

METROPOLITAN ANNOUNCEMENT

(Continued from page 5)

Margaret Matzenauer, Carmela Ponselle, Ernestine Schumann-Heink, Marion Telva; Henriette Wakefield; (Tenors) Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafael Diaz, Miguel Fletá, Beniamino Gigli, Edward Johnson, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Lauritz Melchior, Giordano Patrineri, Curt Taucher, Armand Tokatyan; (Baritones) Mario Basiola, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Friedrich Schorr, Gustav Schuetzendorf, Antonio Scotti, Lawrence Tibbett, Clarence Whitehill; (Bassos) Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier, Friedrich Vajda, James Wolfe; (Conductors) Giuseppe Bamboschek, Artur Bodanzky, Louis Hasselmann, Gennaro Papi, Tullio Serafin; (Assistant Conductors) Julius Burger, Giuseppe Cesati, Fausto Cleve, Riccardo Delera, Antonio dell'Orence, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Vittorio Verze; (Chorus Master) Giulio Setti; (Stage Directors) Samuel Thewman and Wilhelm von Wymetal; (Stage Manager) Armando Agnini; (Assistant Stage Manager) Oscar Samnee; (Premiere Danseuse and Ballet Mistress) Rosina Galli; (Ballet Masters) Ottokar Bartik and August Berger; (Premier Danseur) Giuseppe Bonfiglio; (Mime and Danseur) Alexis Kosloff; (Solo Danseuses) Florence Rudolph, Lillian Ogden, Rita De Leporte and Mollie Friedenthal.

The changes are inconsiderable. The following names which appeared on last year's list of artists are not contained in the present one: Yvonne d'Arle, Toti Dal Monte, Raymonde Delaunois, Ralph Errolle, Berta Morena, Laura Robertson, Morgan Kingston and Carl Schlegel.

Lodovico Viviani, for many years one of the assistant stage managers, died during the past year. Adolph Bolm, engaged as one of the ballet masters specially for Petrushka, will not be with the company this year. Two additional solo danseuses, Rita De Leporte and Mollie Friedenthal, have been named.

Carreno Career Predicted for Schnitzer

Dr. Julius Korngold expressed himself as follows in the Vienna Neue Freie Presse in his critical review of Germaine Schnitzer's first piano recital in a series of six in Vienna: "Germaine Schnitzer makes use of the natural right of a powerful pianistic endowment to offer musical history in a cycle. She selected the piano music of the Romantics. One remembers how her power of expression is suited to this from her Schumann playing; Carnaval and Symphonic Etudes represented the high lights of her last year's offerings. The reason of this is the mixture of thoughtfulness and dreaminess, of wit and tenderness which, all glorious pianistic results left aside, gives a spiritual entirety. . . . The fiery way in which the artist attacks Schubert's Wanderer Fantasie reminds us that long ago we predicted a Carreno career for her. Torrents of applause rewarded Germaine Schnitzer."

Rev. Moses Gann Appreciated

"Reverend Moses Gann is rated one of our greatest Cantors," said the Star-Eagle, Newark newspaper, "being a dramatic baritone, and combining the quality of perfect diction with rare depth and range of emotional feeling." Those who have heard him officiate will agree with sentences of appreciation printed in the MUSICAL COURIER of

June 14, 1923: "There is unusual range and expressiveness in his voice, and he sets an example of ease in singing and dignity in all he does. . . . He is greatly beloved because of the nobility of his voice and presence."

A rare public appearance was his own concert of January 31, in Newark, when he interpreted songs of leading composers in six languages. Among other numbers he gave his well known interpretation of The Cup, by Frug; The Broken Heart, by Rubinstein, and the difficult Figaro aria, in all of which he made immense effect.

Cantor Gann has been in America twenty years, coming here on completion of his course at the Vienna Conservatory, where he studied with the great Italian masters. He suc-



REV. MOSES GANN,

cantor of the Temple Oheb Shalom, Newark, N. J.

cessively covered positions as Cantor in New York, Philadelphia, and for the past thirteen years in Newark, N. J., in one of the leading congregations. In the prime of his manhood, Rev. Gann would be an acquisition indeed for a metropolitan institution, for his voice, learning and authority place him in the very first rank. "His wonderful work in Newark," said the Chronicle, "is too well known to require repetition here."

Radio fans know Rev. Gann through his connection with WOR, one of his most successful dates being that of February 10, when he was assisted by his daughter, Sadye M. Gann, an expert pianist and accompanist.

A Concert Performance of Rigoletto

Toronto recently witnessed a performance in concert form of Rigoletto, the novel presentation being made in Massey Hall by students of the well known maestro, I. A. Carboni. Mr. Carboni conducted the chorus of about a hundred, an orchestra, and principals from his own studio including Beatrice O'Leary, Mme. Florence Fenton-Box, Sydney Walsh and Irving Levine. The entire chorus, too, was con-

stituted of pupils or ex-pupils of Signor Carboni. The performance was excellent and created much attention.

Victor Herbert Memorial Concert

The second annual Victor Herbert Memorial Concert, under the auspices of the American Society of Composers, Authors and Publishers, of which the late composer was a founder and vice-president, was given May 26, in the Crystal Room of the Ritz-Carlton Hotel, before a large invited audience and the unnumbered millions, who listened over the radio, (WEAF and associated stations). This day marked the second anniversary of Herbert's death.

Gene Buck, president of the society, who was with Mr. Herbert shortly before his death, made the introductory address; other short speeches were offered by S. L. Rotha-fel (Roxy) and Augustus Thomas. There were twenty-three numbers on the all-Herbert musical program, with Fritz Scheff singing Kiss Me Again; Frank Moulan, Charles Gallagher, Vivian Hart, Harrison Brockbank, Pearl Barti, Greek Evans, Hunter Kimball, Cecil Arden, of the Metropolitan Opera Company; Bessie Wynn, Herbert Waterous, Evelyn Herbert and Tom Burke, in songs; Anna Joseffer, Arcadie Birkenholz and Waldo Mayo, the Capitol Theater's new concertmaster, in violin solos; Rudolph Friml, Adam Carroll and Werner Jansen, in piano numbers, and Yasha Bunchuk, the Capitol's first cellist, accompanied by Max Hutzberg, in a cello solo. Mr. Herbert's own Ampico record, Kiss Me Again, was played.

John Philip Sousa conducted Herbert's American Fantasia; Nathaniel Shilkret, of the Victor Salon Orchestra, and Max Bendix also conducted orchestral numbers. Other musicians scheduled to take part as conductors or instrumentalists were Victor Barravelli, James Caskey, Naham Franko, Silvio Hein, Raymond Hubbell, Jerome D. Kern, Jed Prouty, Hugo Riesenfeld and Harold Sanford.

Leginska Plans New Orchestra in Boston

An announcement from Ethel Leginska was given to the Boston press for publication, on May 25, to the effect that the noted pianist plans to conduct a series of orchestral concerts next season in Mechanics Hall. The auditorium will be remodeled, the orchestra will number one hundred men, and the programs will be of a popular nature. Miss Leginska plans to have these concerts take place on Sunday afternoons, and the size of the hall will permit a scale of prices ranging from twenty-five to fifty cents. The orchestra will be known as the Boston Philharmonic, with Miss Leginska as permanent conductor.

If all this is more than a dream, it means that Miss Leginska has abandoned her attempt to secure control of the People's Symphony Orchestra and to supplant Stuart Mason as conductor of that organization. With all due respect to Miss Leginska's admirable abilities, the replacement of Mr. Mason, if successful, would have been a loss both to the People's Symphony and to Boston, for he has been highly successful as a leader and as a program maker. It is to be hoped, of course, that Boston can support three symphony orchestras. At all events, Miss Leginska will doubtless attract many people to her concerts who have never been subscribers to other symphony concerts.

Rosa Ponselle Recovering From Operation

Rosa Ponselle, distinguished Metropolitan soprano, went to the Fifth Avenue hospital on May 27 and was operated on for chronic appendicitis. The operation was highly successful and convalescence promises so well that she is planning to sail for Europe on June 23 to spend the summer quietly in France and Italy. The operating surgeon was Dr. Philip M. Grausman.



Drucker & Haltes photo

THE KRIENS SYMPHONY CLUB, CHRISTIAAN KRIENS, CONDUCTOR.

Kriens Symphony Club Concert

The playing of the Kriens Symphony Club, consisting of 125 players of both sexes, never sounded better than at the May 22 concert in Carnegie Hall, especially in the opening overture, Spring (Goldmark); in this the violin soared and sang with fervor. A dignified performance of the first movement of the D major symphony (Beethoven) received due applause, and the work of the orchestra in accompanying the Mendelssohn violin concerto was likewise highly commendable. The Vienna Woods waltz (Strauss) and two pieces from Kriens' Holland Suite completed the orchestral items of an unusually well performed program.

Gladys St. John was recalled three times after her brilliant singing of Ah, fors' è lui, which was marked by fluent scales, rapid trill and high E flat. She later sang Charmant Oiseau with flute obbligato (Mr. Bruyn) and Kriens' I Hear a Lark. Edgar Schenkman, violinist, played the Mendelssohn violin concerto with sweet if not large tone, receiving his share of appreciative applause. The hall was well filled. The concert was broadcast via WNYC.

The Kriens Symphony Club, now in its fourteenth season, is doing invaluable work in training young Americans for orchestras, encouraging the American composer by rehearsing and performing his work, and by bringing out young soloists and singers. It has existed entirely through its merit, and the unselfish devotion of its founder and conductor. Numerous orchestras now have members from this organization. More support is needed and new friends are being asked to become members.



EDGAR SCHENKMAN.



GLADYS ST. JOHN.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
 WILLIAM GEFFERT, Vice-President
 ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Avenue, S. E. Corner 39th Street, New York

Telephone to all Departments: 4650, 4651, 4653 Caledonia
 Cable address: Musicourier, New York.

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager

LEONARD LIEBLING, Editor-in-Chief

H. O. ORGOOD, Associate Editors

WILLIAM GEFFERT, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS, Associate Editors

RENE DEVRIES, Associate Editors

CESAR SARRCHINGER, Managing Editor

THORNTON W. ALLEN, General Representative

J. ALBERT RIKER, General Representative

OFFICES

CHICAGO HEADQUARTERS—JANUARY COX, 536 to 539 Orchestra Building, 226 South Michigan Ave., Chicago. Telephone, Harrison 6116.

BOSTON AND NEW ENGLAND—270 Huntington Avenue, Room 202, Boston. Telephone, Back Bay 2181.

LONDON, ENGL.—CESAR SARRCHINGER (in charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone, Mayfair 6453. Cable address, Musicourier, London.

BERLIN, GERMANY—C. HOOVER TRANK, Rosenheimstr. 27, Berlin-Charlottenburg 1. Telephone, Wilhelm 9164. Cable address, Musicourier, Berlin.

PARIS, FRANCE—CLARENCE LUCAS and NATALIE DE BOOBY, 41, Avenue de l'Opera, Paris (2e). Take the elevator to fifth floor. Telephone: Central 14 44. Cable address: Musicourier, Paris.

MILAN, ITALY—ANTONIO BIASI, 31 Via Durini.

For the names and address of other offices, correspondents and representative apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade

NEW YORK JUNE 3, 1926 No. 2408

Philip Hale is nothing if not succinct. He writes:

"The life of Sir Hubert Parry has been published.

The book is as thick as his music."

The American Academy in Rome announces that,

as a result of the annual competition for the Prix

de Rome in musical composition, the Horatio Parker

Memorial Fellowship has been awarded to Robert

L. Sanders, of Chicago, who is now at the academy

on a one-year appointment. His reappointment is

for two years. Ten competitors submitted scores.

Mr. Sanders is a graduate of the Bush Conservatory

with the degree of Master of Music.

Mr. and Mrs. David Mannes have just been hon-

ored by the French Government for their contribution

to musical education as directors of the David Mannes

Music School of New York, being separately decorated

as "Officier de l'Instruction Publique" by the

Ministere de l'Instruction Publique et des Beaux-

Arts. This is Mr. Mannes' second decoration. He

was made a Knight of the Crown of Italy several

years ago, in recognition of distinguished service as

an artist and educator.

Sol Bloom, Congressman from New York City, has

just introduced a bill to abolish entirely the 10 per

cent. tax still imposed upon admission tickets costing

\$1 or more. It is distinctly a measure that will meet

with popular approval. Mr. Bloom, who was at one

time a musical publisher himself, and is thoroughly

familiar with the technical and musical conditions

in this country, is the Congressman who has been

making such a splendid fight in behalf of the authors

and composers in connection with the new copyright

bill.

Franz Schalk, who has been at the Vienna Opera

for a great many years, in recent times as co-director

with Richard Strauss, and more recently still as sole

director, resigned a short time ago. Schalk has had

much to contend with in the Austrian bureaucrats,

for the director of the Vienna Opera has over him

a political Intendant, who may be easy to work with

—or may not. Also there is a strong element in

Vienna, which has for some time been trying to bring

back Richard Strauss in Schalk's place. Our Vienna

correspondent writes the indications are that Schalk's

resignation will not be accepted; that, on the other

hand, the Intendant is very likely to find himself out, and that a return of Strauss does not seem imminent at the present time.

As briefly announced last week, Leopold Auer has been engaged by the Institute of Musical Art as head of the violin department. This was the position held by the late Franz Kneisel. Dr. Auer will supervise the work of the advanced students of all teachers so that every student in the higher grades will come under his personal direction and criticism throughout the year. This arrangement will be included in the regular course for all qualified students at the institute.

Everyone who knows of Adolf Tandler's long and successful career as a conductor will be gratified to learn that his latest venture is turning out to be his most appreciated contribution to musical art. The Little Symphony of Los Angeles, which he organized and of which he is the conductor, has just finished a season during which it gave thirty-two concerts with both artistic and financial success. This is a good omen for the future and it is most sincerely to be hoped that The Little Symphony under Tandler's direction may become a permanency.

The second Westchester Festival has come and gone. The artistic success was unquestionable, the financial results a most encouraging advance on last year's. The chorus, which numbered about 1,800 last season, this year reached 2,200. Morris Gabriel Williams, musical director again this year, is a master in the handling of this huge choral mass. The precision, balance and dynamic nuances he obtains from so large a body are truly astonishing. The children's afternoon was a huge success with no less than 3,100 youngsters in the chorus.

Voices are not too expensive in England. It appears that one Benjamin Kennon was recently awarded damages of one hundred pounds for the loss of his voice in a mine accident. The jury was doubtless influenced by the nature of Mr. Kennon's employment in the mine. Were he engaged in running a coal drill his voice would not be of much use to him anyway in competition with the racket it produced. On the other hand if he were a mule driver, the sum awarded seems entirely inadequate. He might now appropriately seek a position in one of those "whispering shops" mentioned by Dickens in *Pickwick*. The American for "whispering shop" is "speakeasy."

It is a touching tribute that is paid once each year on the anniversary of Victor Herbert's death, to the memory of this greatest of all American composers of lighter music. His friends and former associates gather quietly to present an informal program of his music, and when one sees the number and prominence of those who come together voluntarily in order to offer devotion to the master who has passed on, one realizes how the man was genuinely loved, not only for his music but also for himself—his great, warm, kind heart. How many of the artists who sang so gladly at the annual concert last week owed to him the creation of the roles with which they won fame for themselves—and they paid the debt gladly.

Raoul Ginsbourg, veteran impresario of the opera at Monte Carlo, went to Milan the other day to see the Turandot premiere, and expressed himself as ready to give it at Monte Carlo, provided he might leave out the three comic characters, Ping, Pang and Pong, and even the Italian press concedes that Mr. Ginsbourg is right, agreeing that it was an error of judgment on the part of Puccini to introduce those unnecessary figures. Doubtless Mr. Ginsbourg will be given the permission he seeks, even if there are murmurs at first, which recalls the fact that when *Ariadne auf Naxos* was new, Strauss and Hofmannsthal were shocked at the idea that anyone should want to give it without the Moliere comedy which preceded it; now they are rather shocked at the idea that hardly anybody wants to give it, even without the play.

Gatti-Casazza's annual announcement in regard to the plans for the next season of the Metropolitan Opera, has few points of special interest this year. Ranking first is the fact that he has engaged no less than five young American artists for next season, four singers and a dancer; a new Italian conductor, Vincenzo Bellezza, is coming. Our idea would have been better Italian conductors, rather than more. At present Mr. Serafin stands out in lonely prominence. Changes in the personnel are very few and of no great significance. A German tenor is added to supplement the three already here, namely Walter Kirchhoff of the Berlin Opera. The new bass, Pavel Ludikar, has sung in many leading opera houses in many languages, and for the last two years has been

Oh! Doctor!

The State of New York has at last passed a law requiring that those who practice medicine and who use the title "Doctor" shall be trained physicians. The law does not in any way attempt to regulate the doctor after he has once satisfied the authorities that he is educated. He may practice any fad that suits his purpose, and may call himself by any one of the numerous names by which the new schools are designated. But if he calls himself a doctor, he must be a doctor.

One of the chief reasons given for the passage of this act was the well known and recognized effect the title of doctor has on the public. If the doctor hangs out his shingle the public takes it for granted that he is qualified. The public only rarely places itself in the hands of the unqualified knowingly. New names of new methods may draw patronage, but the patrons at least believe that these doctors are really doctors. Therefore it has been deemed dangerous and somewhat fraudulent for those who are not doctors to call themselves doctors.

That is no doubt all to the good, but it will not prevent ignorance, nor will it prevent the crimes of ignorance. All medical schools are not good medical schools, and the mere fact that one has a degree neither proves that he possesses great knowledge nor that he is temperamentally suited to his profession.

The same is true in music where the title "Doctor of Music" is getting to be used more and more and is no doubt misleading people quite as effectively as such titles have misled people in their regard for doctors of medicine. It appears to be an easy matter to become a Doctor of Music in some of the small schools that are scattered all over America, and some of the large schools likewise give musical degrees of one sort or another to persons unqualified.

Musical knowledge is an elusive sort of thing. It is not easy to put one's finger on its source, quality or quantity with any very great certainty. Many who "know" cannot "do," and many who "do" are know-nothings. The really great composer may know very little of the theories of composition. It is certain that some of the world's greatest artists and conductors have had but small knowledge of music outside of the traditions of their own art.

And, remarkable as it may seem, some of those who hang out the Doctor of Music sign, are not the great notables. Others, who are really notable, and who have been awarded an honorary degree, never use it.

What should the degree of Doctor of Music represent? One feels justified in saying that it should be a safe indication of the fact that its recipient had done notable individual investigation in music and was, at the same time, a practical musician. The mere fact of investigation, without creation or performance, seems insufficient, because it would be misleading. The investigator who has dug deeply into the music of the past, the theories of music or of sound, histories, biographies, and so on, may not be a qualified teacher unless he has some practical ability as a musician. The medical doctor who has investigated the throat may not be a good voice teacher; the physicist who knows everything about the laws of vibration which tend to produce proper tones from piano or violin may not be able to teach either instrument.

Doctor of Music is all very well as a merely honorary degree for those who have attained high positions in the practice of their art. It is the only title in democratic America corresponding to the knighthood of European countries. "Sir" Arthur Sullivan or "Sir" Edward Elgar would be "Dr." this or that in America. But the degree of Doctor of Music conferred upon graduates at American schools or colleges, unless these schools or colleges are of great distinction, is often a cloak that covers incapacity.

singing in English as the leading Mozart singer with the Hinshaw companies. The list of novelties and revivals remain as made out a month ago and seems to promise a particularly interesting season.

STATISTICS

In Savannah, Ga., there are twenty-two professional musicians. Of this number, says Rene Devries, none have made names for themselves, not even in their own State. Not one has a national reputation and not one is internationally known.

VARIATIONS

By the Editor-in-Chief

Herbert F. Peyser, of the Telegram, makes a timely plea for the revival of some fine chamber music that seems to have dropped entirely from the current repertory. He instances Beethoven's A minor and C sharp minor quartets; Grieg's two quartets, Franck's quartet, and a number of works by Rubinstein, Mendelssohn and Schumann. There are, too, Dvorák, Saint-Saëns, and many of the well known Russians. Mr. Peyser recalls that Grieg's G minor quartet used to be a popular favorite, and he adds: "The prevalent idea that it has faded is one of those cruel fallacies which spring from the shallow, illogical belief that whatever musicians neglect deserves such indifference. . . . Only recently Mischa Elman's Quartet demonstrated how thoroughly pleasurable a Mendelssohn quartet can still be. The piano quintet of Schumann ranks indisputably among the plenary inspirations of chamber music. But how often in this year of grace does one hear it?"

A few nights after the foregoing was published in the Telegram, Sascha Culbertson and his quartet played two Dvorák movements over the radio, and played them admirably. It sounded good to hear the amiable, fluent music again, even if Dvorák's pages were not as "American" as the announcer promised them to be. His chamber and symphonic music, written during the Bohemian master's all too short residence in New York (as head of the National Conservatory of Music) may have been based on Indian and Negro tunes, but their spirit remained more Czech than Cherokee, more Slavic than of our own South.

The late Henry E. Krehbiel used to assert that he had suggested the writing of "American" music to Dvorák, and had supplied him with the themes. As a matter of fact, it was James G. Hunecker (then teaching the piano at the National Conservatory) who first put the "American" idea into Dvorák's head, and asked Krehbiel to supply the composer with books containing notations of authentic Indian and Negro melodies and rhythms. Dvorák's first exclamation after he had examined the material was: "It is not at all unlike my native Bohemian folk tunes. Yes, I shall use some of this; it will make me feel at home to compose it."

We are inclined to believe our own version to be the correct one, as it was given to us by no less an authority than Dvorák himself.

We wish we could reprint all of J. E. Thorpe's letter, but space forbids. Here is some of it, however: "Whither are gone the dear old days when piano virtuosos came on the stage wearing white gloves; when Gottschalk's Tropical Night symphony was given with an orchestra of 800, and when our musical public used to be thrilled delightfully by his Last Hope, Tremolo, Sixth Ballade, Bamboula and Pasquinade? Gottschalk, no doubt, was greatly overrated in his day—for he was the first pianist of the period who did not play The Maiden's Prayer and The Battle of Prague at his American concerts—and it is equally certain that the present generation does not give Gottschalk his just due. A man whose compositions were admired and played by Chopin could not have been altogether without talent. As a pianist he possessed marvelous wrists, an exquisite touch, and a singing tone whose equal only Thalberg attained in those days. Gottschalk had extraordinary talent also for languages and mastered Italian, French, Spanish, German, Latin and Greek."

New Orleans, where Gottschalk was born in 1829, has not forgotten its gifted son. About a dozen years ago a bust of the musician was erected in his native city, and an extensive collection of souvenirs connected with his life and career is erected there. Gottschalk died in Rio Janeiro, aged only forty. It is worth reading Octavia Hensel's book about him, in which are quoted numerous interesting letters describing his extensive travels all over the world and his contacts with the famous tonal brethren of his time.

Gottschalk, by the way, was the first composer to set the banana to music. One of his earliest works was called Bananier.

It was Pitts Sanborn, we believe, who whispered to us when a male piano recitalist gave an unusually heavy handed performance of Chopin's Cradle Song: "It's plain to see that he's never been a mother."

"Leopold Godowsky's recent visit to Palestine seems to have started new opportunities there for

great musical artists," writes Charles Bender, and he informs us also that Heifetz played there recently to 10,000 persons of limited means, whom he gave an opportunity to hear him at an admission fee of twelve cents. Mr. Bender's communication inclosed a Jerusalem clipping, of which this is one interesting passage: "Heifetz gave a free open-air concert to a large co-operative colony on the Esdraelon Plain, composed of 2,000 Jewish workers, many of whom trekked all day over dozens of miles to attend. The artist's stage was a rock, and the surrounding boulders served as seats for the vast audience." The piano for the accompaniment was brought forty-five miles from Haifa."

"Arpeggio" writes: "My friend is dreadfully worried about his son, who won't work and loves to argue. I told him not to despair, but to make a music critic of the young man. I think I gave him good advice. What do you think?"

A publisher of popular music told us: "My composers are embezzling so many tunes from the great masters that I am beginning to feel like a receiver of stolen goods."

No violin soloist at an orchestral concert is a hero to the concertmaster.

Add to post-wartime blessings: No more community singing.

An optimist (and altruist) is a person who believes that modernistic composers will come back to music.

John Philip Sousa has an inexhaustible mine of anecdotes connected with the so-called "encore requests" handed in at every performance of his band. One energetic gentleman penned these historic lines: "Damn Wagner! Play the Liberty Bell." Sousa also received this anxious request: "I came forty miles over the mountain to see the man who makes \$25,000 out of his compositions. Kindly oblige me by playing all of them. J. T." This came from a young man aching for instruction: "Bandmaster Sousa: Please inform me what is the name of those two instruments that look like gas pipes." Sousa received this at an afternoon concert in New Orleans: "Sir—Please play Love's Old Sweet Song. I've got my girl almost to the sticking point, and that will fetch her around. I am sure." But the best of all was the one received in Chicago: "The young lady with me requests that you play your charming composition, The Ice Cold Cadets." Sousa suspects that the young man meant The High School Cadets.

Propagandists for opera in English should be reminded every once in a while, as they were by William J. Henderson in the Sun last Saturday (in an interesting article on the history of the old Academy of Music) that the American Opera Company "intended to popularize opera in our own tongue," opened its first season here as long ago as January 4, 1886. Theodore Thomas was the conductor. The company also went on tour. Financial disaster, owing to lack of patronage, caused the organization to disband. Many persons forgot, too, that Henry W. Savage ran a series of opera performances in English at the Metropolitan Opera House. They similarly were starved out of existence gently but firmly. The Aborn brothers, at the Century Theater, and on tour, struggled valiantly for a time, with opera in our vernacular. Moreover, a dozen other ventures of the same kind, in New York and elsewhere, withered quickly without reaching a period of flowering. Still, the contemporary devotees of the project continue to talk, pray and hope. Their Messiah is yet to come. Or perhaps their Maecenas.

We do not believe the assertion of the social hygienists that the birth rate is declining all over the world. There was no decrease in the number of infant violin prodigies produced last season by Russian parents.

"All good things are three," as the ancient saying has it. Anna Fitzu is the poet among singers, and Leonora Speyer among violinists. Who is the rhyming poet among the pianists?

At last a practical use for some of the modernistic music is in sight. In the Sun of May 27, one reads that at the Sesquicentennial Exposition grounds in Philadelphia, "construction of the buildings is being

speeded with music. At Camp Anthony Wayne, where carpenters are hammering away night and day to complete barracks for troops to be stationed during the exposition, the band played for an hour yesterday, hammers and planes keeping time with the music."

The Riff war is over but Gatti-Casazza has signed up for five further years of battle with singers, agents, interpreters, conductors, publishers, American composers, and advocates of opera in English.

Some good anecdotes are in the Attic Salt Shaker column of the Evening Post Literary Supplement each week. Two examples from a recent crop:

A nervous young girl who had written a couple of novels was taken into dinner by no less a person than Lord Tennyson.

"Well, my dear, what do you do for a living?" gruffly asked the great man.

The poor girl was so embarrassed by this unexpected inquiry that she faltered out:

"I bite rooks."

Another young girl wrote to the editor of a famous woman's journal which specialized on all questions of social etiquette. She had casually met a young officer in a tea room, lunched with him, dined with him, and at night he had driven her back to her apartment. She wound up her letter by asking the editor: "Did I do right?"

The editor sternly replied:

"Try hard to remember."

A certain rather dull poet complained bitterly to Oscar Wilde of the lack of critical attention received by his poems.

"There seems to be a conspiracy of silence against me," he declared. "What would you advise me to do?"

"Join it, my dear fellow, join it," came the unconsoling reply.

Orpheus used to melt stones with his music.

Whether he could do it with the critics of his day, history fails to relate.

"Why are there so few Scotch composers?" asks Captain G; "is it because they hate to part with notes?"

There is to be no Jeritza cigar, after all. Too bad. It would have drawn well.

By the way, some artists are not unlike cigars. The more you puff them the smaller they grow.

An average American is one who asks you to play the Humoresque, or Rosary, on the piano.

"Parents are a necessary evil," says Prof. John Erskine, of Columbia University. Alexander Lambert, the piano pedagogue, feels so bitterly on the subject that he used to declare: "Everything else being equal, pupils who are orphans stand the best chance of being accepted for my class."

What this country needs is more symphony orchestras and more motor roads; and we have an uneasy suspicion that it needs the roads even more than the symphony orchestras.

Life is hard, anyway. Just as the opera singers are leaving for Europe and have their typewritten farewells ready, along comes all this North Pole fuss and preempts most of the newspaper space.

Olin Downes, of the Times, informs a listening world that "the epic day of the piano is past." So is your old manichord. Let a new epic pianist arise, and a new epic day will dawn. Furthermore, it seems to us that there remains something distinctly epic in the playing of Bauer, Gabrilowitsch, Schelling, Powell, Lhevinne, Bachaus, Gieseking, Lamond, Rosenthal, Hofmann, Sauer, Godowsky, and Paderewski, not to name a dozen others who should be mentioned.

The recent fall of the Italian lire was due to the announcement that Toscanini might settle permanently in America.

"Do you agree?" writes J. P. F., "that America's national musical instruments are the cash register, steel riveter, motor horn and curfew bell?"

A great sigh of relief went up all over the musical world when the recent English strike was settled, for it had been feared that the British composers might join the movement and quit writing.

Speculation is rife as to which of the celebrated musical globe trotters shall be the first to give a recital at the North Pole—Mischa Levitzki, Schumann-Heink, Elman, Heifetz, Godowsky, Galli-Curci, or McCormack.

Revolution is rife again in Poland, but this time there is no Chopin to write a Revolutionary Etude.

LEONARD LIEBLING.

MORE ABOUT CORDLESS VOCALISM

The subject continues to interest. When the worthy Dr. Marafioti, M.D., alleged that it was possible to sing without using the vocal cords, and had a demonstration in his studio to prove it, he started something that is likely to go a long way. Here is a letter from the truly scientific investigator, Zerffi, commending Dr. Floyd S. Muckey's view of the matter, and calling attention to several contradictions in Dr. Marafioti's own writings:

New York, N. Y., May 29th, 1926.

To the MUSICAL COURIER:

It was with great interest that I read the editorial in the MUSICAL COURIER of May 13 which stated that Dr. Marafioti had replied to my letter published in the MUSICAL COURIER of March 25, in which I called upon him "to supply proof that it is possible to hum without use of the vocal cords." Judging from the editor's remarks it is evident that Dr. Marafioti believes that his claim was proved by the recent demonstration given at his office by a man who, according to the report in the New York Times, "was able to speak, sing and hum" despite the fact that a tube was lodged so firmly between his vocal cords as to prevent them from vibrating. At first sight it might easily appear that the doctor had proved his point, but unfortunately for the success of his plan there are certain important features which he seems to have utterly disregarded. Most of these were discussed in the scholarly and lucid explanation of the demonstration contained in the letter which Dr. Floyd S. Muckey wrote to the New York Times and which was reprinted in the MUSICAL COURIER of May 27. Anyone who has taken the trouble to familiarize himself with the elementary principles of sound production will have no difficulty in recognizing that Dr. Muckey's view of the matter is correct. Only those who persist in the belief that voice is a phenomenon beyond the realm of physical fact will be able to find fault with this analysis.

Now as regards the demonstration itself, I have received a report from one who was present which hardly coincides with the optimistic view reported in the Times. This man, a highly trained musician and writer on musical subjects, informed me that in the first place the variations in pitch of the tones produced were so slight as to be barely discernible and the tone which was produced could by no stretch of the imagination be called a singing tone. It was in his opinion more in the nature of a "peculiar wheeze." He further stated that while it might lead to a musical conclusion it had at present no musical value. In fact a prominent singer who was also present exclaimed, "Why, that is not singing!"

In the face of this it seems indeed remarkable that Dr. Marafioti could delude himself into believing that in bringing forward a man who, by blowing breath through an intubation tube and producing a "wheeze" capable only of the very slightest variation of pitch had proved that he, Dr. Marafioti, "can hum phrases at any altitude by using only the vibrations created in the nose." It would appear that the only proof which has been supplied is that Dr. Marafioti is

not sufficiently familiar with the subject of physics to be able to understand his own experiments.

It is indeed to be regretted that Dr. Marafioti has said that he will never trouble himself again to discuss this subject, "no matter what argument may arise," particularly as this is in direct contradiction to his own avowed principles. In the preface to his book, *The New Vocal Art*, he says that the renaissance of the vocal art can only be attained "through judicious analysis and impartial discussion," which makes it all the more difficult to understand why he refuses to discuss the matter further.

However, this is not the only contradiction of which the doctor has been guilty. His original book, *Caruso's Method of Singing*, as well as his pamphlet, *The Scientific Culture of the Voice*, received attention through the fact that they had the endorsement not only of Caruso himself, but also of several other famous singers whose fame is due to the very vocal cords which Dr. Marafioti seeks to disparage. The strangest part of this procedure is, that despite his welcome acceptance of Caruso's endorsement we find the doctor saying, "Even Caruso himself, who tried to investigate his own voice, found his analysis fruitless. His marvellous singing was eminently natural, and his voice production was never governed by any conscious influence." If Caruso himself did not know anything about his own method, surely his endorsement of Dr. Marafioti's conception of it is not liable to be very valuable. Galli-Curci's endorsement is also made use of by Dr. Marafioti in heralding his work, and yet in his book, *The New Vocal Art*, he expresses himself as being in distinct disagreement with the famous diva. On page 204 he says: "Madame Galli-Curci's statement that one can sing all the vowels while holding the nostrils closed without the slightest change in the resonance and quality of the tone is in direct opposition to the elementary laws of natural voice production and resonance." To the bewildered reader of these conflicting statements it can only seem that the doctor has been singularly careless when assembling his facts.

In conclusion I take the liberty of suggesting to Dr. Marafioti that he make himself familiar with the contents of two books, —*Sound*, by John Tyndall, and *The Natural Method of Voice Production*, by Floyd S. Muckey. The facts contained therein will, if thoroughly comprehended, prevent him from falling into any more gross errors concerning the production of the voice.

(Signed) WILLIAM A. C. ZERFFI.

AN HISTORICAL SPEECH

It must have been one of the most impressive moments in the life of Felix Weingartner when Alexander Glazounoff, the great Russian composer, welcomed him back to Russia on the occasion of Weingartner's first reappearance in Leningrad since the world war. The Russian papers give a vivid description of the great ovation tendered the celebrated conductor by the famous Russian composer. The event was a special reception and concert given at the Lenin-

grad Conservatory, of which Glazounoff is the director, in honor of Weingartner's presence. The entire faculty and all the students of the conservatory assembled, and Glazounoff stepped forward from their midst to make his impressive speech, which reads in part as follows:

"Great and revered master. In my own name, and in the name of the professors and pupils of the Leningrad Conservatory, I have the honor to welcome you. In your person we do homage to the prominent composer of many fine symphonies and chamber music works—and to the world-famous, great conductor who has made history as a musician and as writer of several immensely valuable books on the art and problems of conducting. Your visit to our city is a significant and historical event; we admire in you not only a celebrated guest but also a great master of music to whom we owe such deep knowledge of the great compositions, who is a shining example of the art of interpreting them in great style, with utmost nobility, artistic perfection and wonderful technical mastery. Permit us to make your visit the occasion of an improvised little concert in which the students of our conservatory will commemorate this historical event. And again, permit me to extend to you a hearty welcome on behalf of the musical fraternity of our city."

The Leningrad papers comment enthusiastically upon Weingartner's conducting and his vociferous reception, and state that the famous conductor was immediately re-engaged for another guest season next year.

ALWAYS FORWARD

The progress that has been made in music in this country in the last decade is unbelievable and is best illustrated through the work of students. In another part of this paper there appears a review of the annual prize competition of the Chicago Musical College, given at Orchestra Hall in Chicago, on May 10, with the assistance of the Chicago Symphony Orchestra under the direction of Henry Hadley.

Professor Auer, who was one of the judges, was astounded at the talent heard and expressed the opinion that at no other school in the world today can one hear better talent than heard on this program. The other judges, Henry Hadley, Ernest Hutcheson and George Fergusson, said practically the same, and to one who has listened to competitions as well as commencement concerts at the Chicago Musical College for the past quarter of a century, this concert was a revelation of what can be accomplished now in America by American students. Very few professionals could play the Tchaikowsky concerto in B flat minor better than it was played by the three young contestants, and the writer has heard soloists with the Chicago Symphony Orchestra who played the same concerto not nearly as well as the young ladies who competed for the Mason & Hamlin prize piano.

The standard of a school is reflected through the work of the students, and Chicago is happy and proud to harbor such an institution as the Chicago Musical College, which has for its president one of the best known musicians of the day, Herbert Witherspoon, who, though best known as a voice instructor and singer, is an all-around musician, a lecturer of the first order and one of the very few Yale graduates among musicians.

The Chicago Musical College is directed by Carl D. Kinsey, who has been referred to as a business genius not only in Chicago but also throughout the musical world, as besides being the pioneer of summer master schools, Mr. Kinsey is also responsible in a large measure for making the Chicago Musical College a conservatory pledged to the highest artistic standards. This school, now in its sixtieth year of existence, has shown the way to younger schools as to what can be accomplished by an institution on a solid foundation, not only in preparing musical talent to enter the professional field fully prepared as musicians of which this country may well be proud, but also in graduating some who will make names for themselves in the future as leaders in their profession.

RENE DEVRIES.

HUBBARD TO REVISIT LOS ANGELES

Arthur J. Hubbard, who returns to Los Angeles for his fourth summer season, June 14 to August 1, has heard thousands of voices during the thirty-five years he has taught the art of vocal study in Boston. Certainly no teacher in America today has had a better opportunity of judging the musical ability of a nation than has Mr. Hubbard, and his conclusion is that the present generation, despite the accusation that it is jazz mad, is more interested in the serious study of music than the two generations preceding this.

So much good music has been presented, especially in the larger cities, that a student realizes the work to be accomplished before deciding upon a singing career. The idea of studying music merely for a

TUNING-IN WITH EUROPE

As I write these lines England is in the throes of a general strike. This, to the distant reader, means nothing, I know—or very little. He doesn't know what it entails. He doesn't know, perhaps, what it means to get about in a city with an area of half a million acres—more than twice the size of New York—when the trains, the busses, the trams and the taxis, and every public means of communication stop, in a community where not one person in seven but one in seven hundred, possibly, owns a car. He doesn't know what it is to run out of fuel in the biggest city of the world, where only a tiny proportion of houses have steam heat or any of the "improvements" which modern Americans have come to consider as a provision of nature. He doesn't realize the anxieties of a people of forty million inhabitants living on an island which of its own resources feeds but ten, when dockers refuse to unload and the foodstuff supply may get scarce.

But here is a fact which may strike home even in a musician's mind. There are no newspapers! Artists continue to give concerts before almost empty houses, simply because the hall and the advance expenses have been paid for; but there are few critics, and those that are there don't write because there are no printers to print it if they did.

These poor victims of circumstance are to be pitied indeed. In times like these, when people's minds are in a state of unrest, when it is impossible to concentrate upon anything but the big question of the day, they may well have a momentary sense of their own essential unimportance in the scheme of things, and there is not a more disheartening feeling than that.

Just as we were thinking about this, however—ruminating upon the futility of all the "finer" things in life, thinking of our own uselessness while our confrères of the daily press were working day and night, while cable and radio facilities could barely cope with the volume of press dispatches sent across the Atlantic, thinking how comically frivolous the very words "music," "opera," "concert" sound at a time like this, to the men who are supplying public opinion with "news"—the thing upon which it feeds—at that very moment we were asked on behalf of a

In that moment we realized that the artist is a different sort of human being. To us there is a world—or the appearance of a world—and we are little specks in it, or on its periphery, liable to being flicked off at any moment by the centrifugal power of its whirl. To the artist he is a world all to himself and all the rest are a myriad of specks which he flicks off by the will of his own ego, or imagination. The two conceptions will never be reconciled. Nor should they. If ever they are it will probably be the end of art.

While the strike is on, by the way, the British Broadcasting Station supplies music to those who still have a mind to listen. In its first series of chamber concerts the two novelties were Ernest Bloch's *Concerto Grosso* and Louis Gruenberg's *Daniel Jazz*.

When Richard Strauss was in London the other day, to conduct the *Rosenkavalier* film, we had the pleasure of a half-hour's talk with him on the eve of the event. The doctor was in a rather savage mood, for he had been rehearsing all day with a scratch orchestra, most of whose members had never seen the *Rosenkavalier* music or any Strauss music at all. In the first rehearsal Strauss, after a few harrowing minutes, simply laid down the baton and walked off, and was with difficulty persuaded to return and try again. And the innocent managers of the theater had allowed just three days for rehearsing the show.

While Strauss was telling us about these difficulties, his film associates broke in that England was "a hundred years behind the times." We protested. After a short discussion Strauss, who had been neutral in the discussion, offered a compromise. "Make it a hundred and fifty," he said. And that settled it.

Which recalls one of his famous *bon mots* about England. On the morning after the first performance of *Don Quixote* he was rather peeved at the press criticism of the bleating sheep episode. "Why," he said, "I especially put that in for the English, because they are so fond of mutton!"

C. S.

pastime has been dropped—a healthy sign that better things will be done in the years to come.

Many of the leading music critics of New York and Boston have pronounced the Hubbard method of training singers as one of the best and most authoritative in the world today. His sincerity, close adherence to the natural law of production, and his devotion to the advancement of the art of singing have made Mr. Hubbard one of the most sought after teachers in this country.

GATTI-CASAZZA RE-ENGAGED

Although the present contract of Giulio Gatti-Casazza as general manager of the Metropolitan Opera Company still has two years to run, the board of directors has anticipated its expiration by making a new contract with the distinguished impresario, dated May 31 and extending five years, until that date in 1931. This is doubtless in anticipation of the construction of the new Metropolitan Opera House, which is contemplated within the next two years, and as an indication that the board of directors desires to assure itself of a continuance of his management in the opening of the new house. Mr. Gatti-Casazza, in his eighteen years of stewardship, has proved himself an impresario without a peer. The directors of the Metropolitan are to be congratulated upon their foresight, and the public is to be heartily congratulated upon the assurance of the continuation of so wise and effective a policy as his. The following

letter was sent out from the offices of the Metropolitan Opera Company announcing the new contract:

Dear Mr. Gatti-Casazza:

The season which has just come to a close, being the eighteenth under your management, has been particularly distinguished by brilliancy of artistic achievement and resourcefulness of management. It has also been notable for greater attendance and for more pronounced evidence of interest and approval on the part of the opera-going public than any other.

The warm appreciation on the part of the Board of Directors of your devotion, zeal and ability needs no further affirmation. You know the high regard in which we hold you both in your professional capacity and as a man, and our unalterable confidence in you.

But we wish to give ourselves the satisfaction to testify publicly anew to our esteem for you and to our recognition of the admirable manner in which you have discharged the ceaseless duties of the difficult and exacting position of General Manager of the Metropolitan Opera Company.

With this end in view, at a meeting held yesterday, the Board of Directors, by unanimous vote, authorized and directed me to extend until May 31, 1931, your contract as artistic and administrative head of this organization, in the capacity of General Manager.

It gives me great pleasure to advise you of this action, which, I trust, you will find acceptable, and I remain, with the expression of my sincere personal friendship and with cordial regards,

Very faithfully yours,

OTTO H. KAHN,
Chairman, Metropolitan Opera Co.

Incidentally, it is announced that the contract with Edward Ziegler, the capable and efficient aid of Mr. Gatti-Casazza, has also been renewed for a like term.

Chicago Musical College Prize Contest

At Orchestra Hall, Chicago, on May 10, the annual prize competition of the Chicago Musical College took place. Not a seat was left vacant when Henry Hadley, who had been called by the school from New York to replace Frederick Stock, who is not well, to take his place at the head of the Chicago Symphony Orchestra for this occasion.

The contestants for the violin prize were Sol Kranzberg, Linda Sool and Sam Thaviu. Although Sol Kranzberg, who hails from Springfield (Mo.), played very well, he was outdistanced by Linda Sool of Chicago and Sam Thaviu of Evanston (Ill.). Those two played the Wieniawski A major Polonaise equally well. It was a very close competition and the judges gave Miss Sool the old violin presented by Lyon & Healy, probably because she played as a more mature artist than her younger rival, who has never played so well before and who surprised his most sanguine admirers.

In the competition for the Conover grand piano any of the three competitors could have been returned the winner, although Anne Bryan of Nashville (Tenn.) was awarded the piano and the two others given fellowships for next season. Marie Crisafulli of Chicago and Beulah Shirley of Alpharetta (Ga.) tied for second place, and if three pianos had been given by the Cable Piano Company, instead of one, each contestant would be the proud possessor of a Conover grand. In the voice competition, the contest, too, was excellent. Lucille Meusel of Green Bay (Wis.) was returned the winner after her beautiful singing of the aria, Qui la voce, from Bellini's I Puritani. Lucille Govey, of Joliet (Ill.), was awarded second prize. She, too, sang so well the Ah, Fors è lue from La Traviata that the winner must have been happy when she heard President Witherspoon make the announcement that the Vose & Son artist grand piano, presented by the Moist Piano Company, was won by Miss Meusel. Thelma Bollinger, of Mound Valley (Kans.), received third prize; she could have been returned the winner and no one would have objected, as she sang equally well the Voce di Donna from Ponchielli's La Gioconda. At the preliminary contest the decision of the judges was so close that a fourth contestant was allowed to enter the final—Lydia Mihm. She sang the Shadow Song from Meyerbeer's Dinorah and she, too, did herself proud, as well as the institution where she is being taught, by singing the aria superbly.

In the competition for a Mason & Hamlin grand piano, presented by the Mason & Hamlin Piano Company of Boston (Mass.), Eleanor Koskiewicz was the winner after a remarkable performance of the first movement of the Tchaikowsky concerto in B flat minor. So well did the other two young ladies, Elizabeth Preston of Chicago and Ruth Orcutt of Gillespie (Ill.), play the same movement that the judges' decision was prolonged for more than a quarter of an hour, and when President Witherspoon came to the stage to give the judges' verdict, he had to preface it with the remark that "At the asking of the judges I must state that they had

a very difficult task in choosing the winner in this last contest. The marking is so close that the second and third prize winners came within a hair's breadth of being returned the winner of the piano."

It is the duty of a critic not to overpraise young talent. One is apt to permit his enthusiasm to run away in reviewing performances of pupils, and for this reason only, the writer has not gone into an extensive review of the work of each contestant. Each and every one, however, gave of his or her very best, and that very best was far in advance to anything heard under the same auspices in the past. The Chicago Musical College harbors many students of great talent, and the thirteen heard on this occasion are exceptional. The winners were pupils of Leon Sametini (violin), Alexander Raab and Edward Collins (piano) and Herbert Witherspoon (voice). The other prize winners were pupils of Leon Sametini in violin, Edward Collins and Alexander Raab in piano, and Arimondi and Van Grove in voice.

This review would be incomplete without congratulating the four judges for their decision, and adding that Henry Hadley did wonders with the orchestra. RENE DEVRIES.

MUSICAL COURIER READERS

Many Thanks!

March 18, 1926.

To the Musical Courier:

As the column is not signed, I do not know, of course, who is responsible for it, but whoever writes the third column on your editorial page deserves commendation for cramming into small space some of the most downright common sense it has been my recent pleasure to read—and it keeps coming weekly,—interesting, just and philosophical enough to suit anybody.

I read hundreds of periodicals and have seldom been moved to write a personal letter such as this, but I feel it is merited.

No acknowledgment is expected, or necessary—only keep it up and more power to you.

(Signed) F. L. FAUROT.

Another Leschetizky Pupil

May 3, 1926.

To the Musical Courier:

I notice in the current issue of the MUSICAL COURIER some of the corrections in the list of published Leschetizky pupils, and wish to add my name to the list of ones omitted. I was a pupil of Leschetizky during two seasons, 1910 and 1911, and the absence of the names of several pupils during

NEWS FLASHES

Melba Doff Succeeds in Athens

(Special cable to the Musical Courier)

Athens, Greece.—Melba Doff, a young American mezzo-soprano from Chicago, made her debut in song recital here at the Odeon recently and scored a notable success. C. P.

American Soprano Scores in Havana

(Special cable to the Musical Courier)

Havana.—Mildred Parisette, American lyric soprano, received an ovation when she appeared in the role of Musetta in the performance of La Boheme. (Signed) SEGUROLA.

Havana Season Enormous Success

(Special cable to the Musical Courier)

Havana.—Beniamino Gigli has swept all before him as the bright particular star of the opera season which Andres de Seguro is now giving at the Teatro Nacional here. The third performance of the season, La Boheme, with Gigli as Rodolfo, was another triumph for the Metropolitan tenor. He received tremendous ovations and the newspapers hailed him as "the living Caruso." After the performance a crowd followed and cheered him from the theater to his hotel. Queena Mario made her debut here as Mimi and pleased the Cubans greatly. She was most enthusiastically received and shared with Gigli in the honors of the evening. Others in the cast were Basiola, Lazzari, D'Angelo, La Puma and Parisette. Papi conducted. The chorus was the best Havana has ever listened to.

On May 29, Martha was given, with Gigli as Lionel. As for all the Gigli performances, the house was sold out long in advance. The previous Thursday policemen were called out to disperse the throng crowding around the theater, hoping to hear something of Gigli at the dress rehearsal. The cast was excellent, with Elvira de Hidalgo, leading soprano, winning notable success for herself. The others were Madame Bourskaya, Lazzari, and La Puma. Papi was the conductor. The performance was a notable one, and there was enthusiastic applause for all the leading artists throughout. Gigli was again the star of the evening, facing a difficult test, since Caruso himself sang the role here six years ago. There was the same enthusiasm for him as for the famous departed tenor, and he was obliged to repeat the aria. The press declared him unapproachable today in this role.

President Machado of Cuba invited Gigli to sing on Monday, June 1, at the wedding of his daughter. V.

that period was noticed, two of whom were mentioned in one of the letters in the last issue of the MUSICAL COURIER, Gertrude Cleophas and Marie Hoover Ellis. Then there was John Heath, who was with Leschetizky several years and recently was associated with Mme. Leschetizky in the opening of her music school in Paris. I have several postal cards written by the Professor himself to me, giving me my lesson hours; besides that, I kept diaries during my two years in Vienna with every lesson and date written therein. I also have a large autographed photograph of the professor—many authentic proofs of my study with him.

I shall greatly appreciate your recognition of this letter through the columns of the MUSICAL COURIER.

(Signed) ETHEL BURKET-RUSSELL,
Great Bend, Kans.

Gescheidt Artist-Pupils at Mozart Festival

Gescheidt artist-pupils appeared as stars of the Mozart Festival in Cincinnati; the four were Irene Williams, Clytie Hine, Judson House and Alfredo Valenti. They were heard in the operas Cosi Fan Tutte, Don Juan and Marriage of Figaro. Miss Gescheidt, their instructor, personally witnessed their success.

CHICAGO MUSICAL COLLEGE PRIZE WINNERS



ANNE BRYAN,
winner of Conover grand piano.



Photo © de Guelde
LINDA SOOL,
winner of rare old French violin presented by
Lyon & Healy.



Koehn photo
LUCILLE MEUSEL,
winner of Vose & Sons artist grand piano.



Mabel Sykes photo
ELEANOR KOSKIEWICZ,
winner of Mason & Hamlin piano.

Guilmant Organ School Commencement

On May 25, the Guilmant Organ School, under the direction of Dr. William C. Carl, Chevalier de la Legion d'Honneur, terminated its twenty-seventh year with commencement exercises at the First Presbyterian Church. As is customary on such occasions, there was a program of organ music by graduates of the school, and a solo by one of the singers from the church. This singer was Grace Kerns, soprano, who sang Let the Bright Seraphim, from Handel's Samson. Harold Vincent Milligan, who graduated from the school in 1909, played a processional dedicated to Dr. Carl, and a recessional. The class of 1926, graduates and post-graduates, heard on this occasion were: Caroline Louise Hemmrich, Robert Walker Morse, Helen C. Richard, Florence Mae Ross, Walter J. Kidd, Daisy M. Herrington and George William Volkel. The performances were all of them characterized by the attributes of the skilled concert artist.

During the evening there were several addresses, an Invocation by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, a few words by the Hon. Philip



1926 CLASS, GUILMANT ORGAN SCHOOL.

Left to right: (lower row) Helen C. Richard, Florence Mae Ross, Caroline Louise Hemmrich, Willard Irving Nevins, Dr. William C. Carl, Warren R. Hedden, Daisy M. Herrington, Irma Clark, Robert Walker Morse; (middle row) Jessica Robinson, John Stamm Irwin, Kenneth Yost, Marta Elizabeth Klein, George William Volkel, Walter J. Kidd, Jr., Pearl Haug, Frances Anson, Helen C. Reichard; (upper row) Creed Howard, Arthur Leonhard, Sumner A. Jackson, Helen Torbert, Glen Tallmadge, Mary Richardson, Ada Keigwin. (Photo © Underwood & Underwood.)

Berolzheimer, presentation of the William C. Carl Gold Medal, and presentation of diplomas by Dr. Alexander.

There was a large audience and much hearty and well-deserved applause. The gold medal was presented to Frank L. Sealy, warden of the American Guild of Organists. Four free scholarships for next year, given by Mr. and Mrs. Berolzheimer, were announced.

New York Madrigal Club's Annual Luncheon

The annual luncheon which closed the season of the New York Madrigal Club, Marguerite Potter, president, at Hotel McAlpin, May 22, was a highly successful affair. Miss Potter presided with efficiency and grace, introducing the following honor guests: Harriet Ware, Effa Ellis Perfield, Florence Foster Jenkins, Marguerite Heaton, Esther Dickie, Walter Golde, Boris Lang, Mr. and Mrs. F. W. Riesberg, all of whom said a few words, commending the aims and objects of the club, as well as the many desirable attributes of President Potter.

Ruth Dale, American soprano (pupil of Miss Potter), sang four groups of songs in costumes very effectively. She sings with animated style, clear enunciation, and always pretty appearance; Helene Garber was her efficient accompanist. The American Trio (Marguerite Waite, violin; Marion DeRonde, cello, and Margaret Perkins, piano) contributed two groups, all very well played, and a feature of the program was the large number of American composers' works, by Spross, Curran, MacDowell, Beach and Milne.

Silver Mask Tenor Sings Witmark Publications

The mysterious Silver Mask Tenor, best known for his broadcasting over station WEAF in conjunction with the Silvertown Cord Orchestra, has, through the consummate artistry of his work, created a demand for his services in concert. This past season has been filled with engagements for him, at which he fully lived up to his enviable radio reputation; and among his most recent appearances was a concert given at the United Theater, May 5, under the auspices of the Narragansett Council of the Knights of Columbus, R. I., and another on May 14, at the auditorium, Cleveland, Ohio. Although this artist's extensive repertory includes the best from opera and oratorio, he is best-loved for his rendition of Irish folk-songs and the more popular American ballads, such as Penn's Smilin' Thru, Ball's West of the Great Divide and Mother Machree, Chauncey Olcott's Wild Irish Rose, Trinkaus' Maureen Mavourneen and On the Road to Binarouge, etc. The Silver Mask Tenor has been signed up to record for the Victor Company, and has already made his first two records—The Harp that Once Through Tara's Halls, and Kathleen Mavourneen.

Edith Brooks Miller's Pupils Play

Two dozen piano pupils who study under Edith Miller were heard in a recital at the American Institute of Applied Music, Kate S. Chittenden, dean, on May 15. These children showed not only careful training, but also enjoyment in playing, which is one result of Miss Miller's own enthusiasm. Compositions by Beethoven, Chopin, Grieg, etc., were played, the following taking part: Clara Von Shukman, Luba Doubiago, Katherine Buell, Hazel Campbell, May Gillen, Marguerite Noble, Henrietta Truesdell, Allen Fletcher, Barbara Truesdell, Priscilla Roberts, Aurelia Trainer, Gertrude Ely, Robert Noble, Aida Paltrinieri, Eleanor Gould, Joan Lusk, Elsa Paltrinieri, Audrey Madden,

Walter Taylor, Mildred Pope, John Thompson, Jean Sargent, Nanette Weber and Ina Pihlman.

THE DAYTON CHOIR

This is culled from the musical page of the Washington, D. C. Star, issue of May 9:

There are many people who feel that orchestral music is the form of musical entertainment that they most enjoy. Witness the thriving increase in the number of first-class orchestras that have visited Washington within the past season! Not to forget the hopes that the Washington Symphony Orchestra, which made its debut under many conflicting difficulties, may have its share in the series of orchestra programs next winter here.

Few realize that an excellently trained choral organization may produce quite as varied and fascinating effects as an orchestra, for it is, in its highest form, a human orchestra of voices. There have been four of several visiting choral groups in the city this year which have shown, each in a markedly different fashion, the possibilities of the finely trained chorus under a really gifted leader.

The first of these was the Westminster Choir of Dayton, Ohio. In its first concert in the Capital City, under John Finley Williamson, the chorus was a human harp of sixty strings. The particular marvel of this group is that it is not a selected body of an "inner circle" of sophisticated people interested in music, but is made up of representatives from the practical middle class of working people, who are so sincere in their endeavor that they give up two, if not three, evenings every week of their lives to rehearsals. These rehearsals are not evenings of beginning late, with long intervals of gossiping and visiting between the actual practice, either. This special group has as the motto "Singing à cappella and from memory, hoping by their example and efforts to stimulate the interests in better church music for America." And, moreover, this organization lives up to its motto and consistently presents only the finest old and modern religious choral music.

Herta Grosskopf Gives Recital

Steinway Hall was filled with a representative audience, May 26, for a recital by Herta Grosskopf, German dramatic soprano, recently arrived. The Junoques soprano is a sister of Sigmund Grosskopf, well known violinist, and sings with all the attributes of the school. Highly dramatic was her singing of three widely varying arias, those of Micaela (Carmen), Elsa (Lohengrin), and Butterfly. Beautiful high tones, deeply felt nuances, and genuine German style characterized them; it is but fair to state that her accompanist, Dorothy Longacre, did her share toward the effect, for she was highly supporting and efficient. Songs in German by Dorn, Böhm, etc., were very pleasing, especially Gedenkst Du Noch, with its taking waltz refrain; due meed of praise and applause was bestowed on Mr. Grosskopf's violin obligato to Denza's May Song. Miss Longacre's effective playing of Essipoff's graceful Viennese waltz, truly aristocratic music (she was one of the rather numerous Leschetizky wives, about 1880, and one of the world's leading concert pianists) brought her an encore. Enthusiastic applause, long continued, left no doubt in the minds of the performers that what they did was much liked, Mrs. Owen Kildare managing the affair.

Portland News Praises Harold Bauer

In a recent advertisement of Harold Bauer, pianist, the following notice appeared credited to the Portland Oregonian, under date of February 16, 1926: "To say Harold Bauer is one of the greatest living pianists is rather too meagre a tribute, for the memory of his genius will defy time." As a matter of fact, the foregoing notice was written by Dr. Emil Enna, music editor of the Portland News and appeared in that paper under date of February 16.

H. Godfrey Turner Married

On May 27, H. Godfrey Turner, manager, was married to Edna Speier. Miss Speier has been for many years the capable and efficient secretary, friend and companion of Mr. Turner.

I SEE THAT—

Barbara Lull, American violinist, has sailed for Europe and will be soloist, June 21, at Scheveningen, Holland.

The National Association of Organists, New Jersey Chapter, had 150 people at the Rally Day Luncheon.

Francisco Rano, assistant to Tofi Trabilsee, left for Europe, May 19.

Marie VanGelder will institute a summer course for singers at the New York College of Music, Hein and Fraemcke, directors.

Figué's Operetta, The Return of Cleopatra, was given its premiere by the Fiqué Choral in Brooklyn, May 20.

Grace Yang, Chinese student at Columbia University, sang solos at her teacher's, Elizabeth Kelso Patterson's, studio musicale.

Palmer Christian, organist, is now with the Wanmaker Auditorium Concert Direction, affiliated with the Bogue-Laberge management.

Fred Patton has renewed his contract with Haensel & Jones, covering his various musical activities in the United States and other countries.

Blanche Arral has a Siamese cat worth \$5,000, presented her by the King of Siam.

The Kriens Symphony Club's annual banquet was held at the Hotel Majestic, May 29.

Seven Cortot-Bert pupils, winners of Cortot Scholarships (two months study in Fontainebleau), left last week for France.

Herta Grosskopf, German dramatic soprano, was markedly successful in her debut recital at Steinway Hall, New York, managed by Mrs. Owen Kildare.

The Cleveland Institute of Music announces the opening of a preparatory branch at 2785 Lancashire Road.

and of his deceased wife, Maud Powell, the violinist. Mr. and Mrs. Turner are staying at their summer home, The Knoll, Whitefield, N. H.

Blanche Arral Comes Back

A singer of unusual personality and voice is Blanche Arral, coloratura-lyric soprano, who has sung in four continents, and following brief retirement, for family reasons, will soon be heard again. Various press notices, covering appearances



BLANCHE ARRAL, soprano, with her famed Siamese Cat.

in Petersburg, Russia; Theatre National de l'Opera, Paris; the Theater Royal de La Monnaie, Brussels, and the Metropolitan Opera House, New York, as well as excerpts from the press of the United States, England, New Zealand, Australia, Hawaii, Tasmania, and numerous California notices, all show appreciation of her beauty of voice and artistic singing. She has been under management of noted metropolitan managers, and it is but a few years ago that the MUSICAL COURIER printed her picture on the front page. With the Volpe Orchestra she was heard in Carnegie Hall, New York, when the New York papers with one voice acclaimed her fine singing; many columns of press praises could be reproduced here, but they are on file, on public record, so are not needed. She sang, too, in Des Moines, Cincinnati, Philadelphia, Minneapolis, Cleveland, Pittsburgh, Washington, Chicago, Kansas City, etc., and her Victor Red Seal Records are well known.

The photograph reproduced herewith represents Mme. Arral in her home studio, with her valuable Siamese Temple Cat, a gift from the King of Siam; she has voyaged with it around the world, and values it at \$5,000.

National Opera Board Entertained

Mrs. Joseph Gutman entertained the members of the National Opera Club board on May 13 at her residence. Among those present were: Baroness Katherine von Klenner, Charlotte Lund, Amy Ray Sowards, Mr. and Mrs. Carl Fiqué, Mary Allen, Mrs. Nathan Loth, Josephine Smith, Mrs. George W. Dunn, Mrs. A. Warendorff, Mrs. E. A. Grenz-bach, Mrs. Samuel Schiff, Mrs. Clara Korn, Mr. Sowards and Mrs. E. H. Cahill.

Claudia Muzio was given an ovation upon her return to La Scala.

Thomas N. MacBurney will take over the Chicago classes of Mr. and Mrs. Herman Devries while they are in Europe this summer.

Don Jose Mojica has been engaged for a return concert tour on the Pacific Coast.

Max Jacobs and his string quartet are to continue the series of American Composers' Evenings over WEAF.

Edwin Hughes will conduct his tenth summer master class in New York from June 28 to August 7.

The new Pittsburgh Symphony Orchestra made its debut before an audience of about 4,000 people.

Godfrey Ludlow, radio artist, will make an extensive tour of recitals next winter.

A cable dispatch tells of the safe arrival of Fitzhugh W. Haensel in Tunis, Africa.

Activities at Kneisel Hall, Blue Hill, Me., will be carried on this summer by Marianne Kneisel and Franz Kneisel, 2nd.

Charles Wakefield Cadman's opera, Shanewis, will be presented at Hollywood Bowl, June 24 and 28.

Illif Garrison was heard over the radio in Denver with the Denver String Quartet in the first performance in America of the piano quintet of Gabriel Faure.

Richard Strauss appeared in Greece as conductor of the Athens symphony orchestra.

Attilio Vanucci, whose teacher has been Enrico Rosati, made his debut with the Sclipa opera company at Lecce.

The Manhattan Opera Company is to have an extensive tour, covering about thirty weeks.

Sylvia Lent includes among her reengagements for next season appearances in Buffalo and Milwaukee.

Mario Chamlee is filling an opera engagement in Baden-Baden and will return to America late in June for the Ravinia Opera season.

NEW YORK SCHOOL OF MUSIC AND ARTS

824 West End Ave., New Building (cor. 100th St.)

Ralph Leach Sterner, Director.

Tel. River 10091.

SUMMER COURSES for Pupils and Teachers Commence May 15th

Individual Instruction

New York's Oldest Music School.

Illustrated Catalogue on Request

Entrance at any time



MARJORIE MEYER.

A new picture of Marjorie Meyer, soprano, now being booked by H. Godfrey Turner, who has just returned from a business trip through the great Southwest. Mr. Turner is most enthusiastic over the marvellous development of this section of the country since his last visit.



ETHEL LEGINSKA

enjoying the beginning of spring at her new home at Malden, Mass., where she is preparing new programs to conduct next season.



HOWARD E. POTTER,

who has just resigned as assistant manager of the Chicago Musical College, to return to New York as the right hand man of Manager Charles L. Wagner, with whom he was formerly associated for many years. The officers, faculty and part of the student body of the Chicago Musical College presented Mr. Potter with a purse very substantially filled, the presentation speech being made by Myron D. Kinsey. (Photo © Fernand de Guelde.)



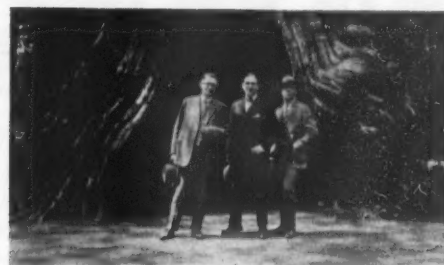
MILDRED CAROLINE SEEBE,

winner of the First Caruso Memorial Foundation fellowship, who is singing with success in Italy. Following an appearance in Milan one of the Italian critics stated: "Mildred Seeba revealed herself as a soprano with an exceptionally fine voice, full and sweet, and a magnificent interpretation. This artist from America feels her part as few other artists do, and the expression of her face speaks to the audience, while her voice delights them. She reached the height of success in the duet from Cavalleria Rusticana and in Ritorno Vincitor from Aida, and was compelled to sing several encores."



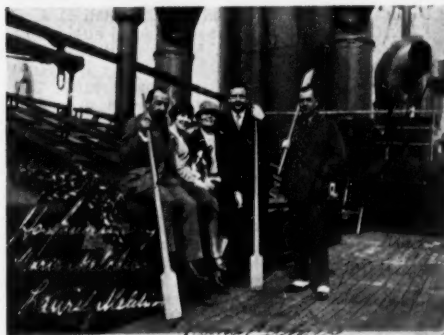
PROF. REGINALD OWEN MORRIS,

one of the ablest of England's musicians, who will go to the Curtis Institute of Music in Philadelphia next season to direct the theoretical department, taking charge in October. At that time Professor Morris will sever his connection with the Royal College of Music in London, where he has been since 1920.



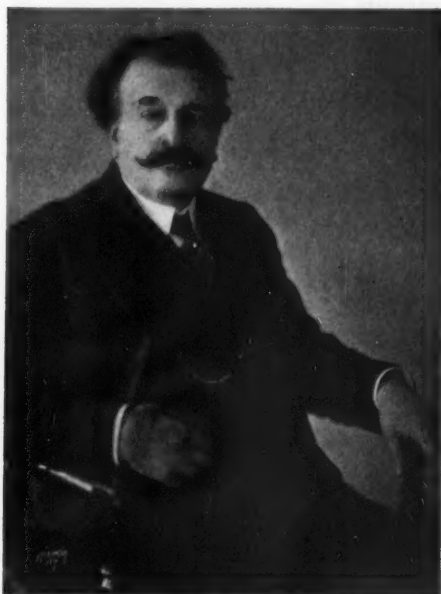
EDWARD JOHNSON,

tenor of the Metropolitan Opera Company, photographed at the entrance to a great hollow tree in Vancouver, B. C. On Mr. Johnson's right is Dr. Worthington and on his left, Ellmer Zoller, accompanist and coach.



A SHUFFLE BOARD PARTY.

The happy looking group who sent greetings to the MUSICAL COURIER from the middle of the Atlantic, eastward bound on the steamship Berlin on May 2, are, left to right: Hans Sauermann; Maria Melchior, well known German film star; "Nana" Cahier, on the lap of her mistress, Mme. Charles Cahier, internationally known American contralto; Lauritz Melchior, young Danish tenor of the Metropolitan Opera, and Charles Cahier, Sr.



MORIZ ROSENTHAL,

the great Viennese pianist, pupil of Joseffy and Liszt, who will go to the Curtis Institute of Music, Philadelphia, during the season of 1926-27 to become a permanent member of the piano department, of which Josef Hofmann is director. (Photo by Miskin.)



MARIE MILLER,

harpist, feeding the pigeons on St. Mark's Square in Venice.

GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—The Dynevar Concert Company gave a concert in Trinity Church with Jeanette Christine, soprano; W. James Davies, baritone; Lee Epstein, violinist, and Arthur Williams, pianist, as soloists.

The Grand Rapids Concert Band, Walter Goble conductor, gave its last concert of the season at Powers' Theater. Mary Gailey-Mangrum contributed violin numbers.

The Furniture Capital Band, J. Clifford Etherington, director, gave a concert at South High School. Mrs. J. Roetman, contralto, and Harold Pinder, baritone, accompanied by Helen Baker Rowe, sang several songs.

The Grand Rapids Elks Band, led by Herman C. Johnson, gave a concert in Powers' Theater. Mrs. John Smolenski, contralto, sang two soli.

The Grand Rapids Press Newboys' Band, directed by N. E. Hager, gave its annual concert in Press Hall. The Junior Band, conducted by H. W. Gretzinger, also played two numbers.

At Bethlehem Lutheran Church appeared the Wennerberg Male Chorus of Augustana College, Rock Island, Ill. Its

director and organist, A. Cyril Graham, is head of the theory and organ department of the college, director of the Handel Oratorio Society and organist and director of music at First Presbyterian Church, Davenport, Ia.

Colgate University Glee Club, under the leadership of Prof. W. H. Hoerrner, gave a concert in Fountain Street Baptist Church. An orchestra assisted and soli were sung by Harlow Wetmore, Rodney Fitzsimmons and G. Leroy Wettlaufer. Newell C. Guilan was at the piano.

Germania Male Chorus, with Eugene J. Phillips directing, gave a concert in Turnverein Hall. Kathryn Jansheski Phillips, soprano, was the soloist; C. J. Shassberger, bass, sang an incidental solo, and two numbers were played by a Russian String Orchestra. Mrs. Alfred Schoen accompanied.

Calvin College Glee Club, which has just returned from a tour of six concerts in Illinois and will soon start on a trip through Michigan, gave a concert in Central High School Auditorium. Seymour Swets is director of the club, L. Greenway accompanied and Walter Bergers, violinist, assisted.

The combined choruses of Plymouth, South and Second Congregational Churches gave James H. Rogers' cantata, *The New Life*, at Plymouth Church. The soloists were Mrs. J. A. Michaelson, soprano; Mrs. Frank Emmons, soprano; Dr. W. B. Klinester and Charles MacDonald, tenors, and Joseph Hummel, bass. Reese Veatch was the director and Stuart Geldhof, organist.

The combined choirs of Central Reformed churches, comprising 140 voices, under the direction of Temple J. Barcar, gave a concert at Central High School. A piano solo was played by Angeline Smits.

A musicale was given by Mrs. William J. Fenton at her home studio. Those taking part were Mrs. Chester Thomson, Mrs. J. E. Finnegan, Evangeline Maurits and Edna Van Brook. The accompanist was Helen Baker Rowe.

Hope College Girls' Glee Club, of which Mrs. Fenton is director, gave a concert in Ottawa Hills High School. Solo numbers were by Cornelia Nettinga, soprano; Edith Weaver, reader, and Edythe Klerk, pianist. The accompanist was Ardene Van Arendonck.

Mrs. Fenton also directs the Hope College Boys' Glee Club, which gave a concert in Central High School. Jack Schoeten was at the piano, and Bob Hemkes, pianist, Rutherford Huizenga, tenor, and Kenneth Mook, violinist, were the soloists.

The Schumann Chorus, a women's organization directed by Reese Veatch, appeared at Plainfield Congregational Church. Several numbers were sung by Irene Scherpness, mezzo-soprano; Henrietta DeVries, Mrs. Kenneth Clark, and Mrs. William Wooden, sopranos; and violin selections were played by Mrs. Garrett Van Ringelsteyn.

Grand Rapids supervisors of music who attended the Music Supervisors' Convention in Detroit were Lillian Griffen, Harriet Blood, Edna Van Brook, Helen Dickinson, Carol M. Holt, Elsie E. Thole, Mrs. Helen V. Rabbers, Lois A. Richards, Florence C. Best, Irene McGurrian, Marian E. Walker, Marcia A. Hudson, Nellie Goss, Stanley Teal, Oliver C. Keller and Mr. and Mrs. Glenn C. Bainum.

A recital was given in the St. Cecilia building by the following advanced students of the Grand Rapids Conservatory of Music: Julia Ellis, Gordon Van Ry, Neil Richardson, Lucile O'Leary, Irene Johnson, Leona MacDonald, Marian Lypps, Mrs. Hibbard Hale, Jack Strong, Bert Brown, Thomas, Dick, Maurice and John Van den Bosch, Helene Verspoor, Elsie Wurzburg, Robert Jameson, Frank Trausnig and Julia Krapp.

A recital was given by the piano students of Mrs. Clyde Tuller at her home studio.

Kathryn Strong Gutekunst, contralto, has returned from Chicago where she has been studying. H. B. R.

Godfrey Ludlow Astonished

Godfrey Ludlow, violinist, who is known to hundreds and thousands of persons through his regular Sunday night recitals over WJZ, will make an extensive tour of recitals next winter. Mr. Ludlow had an interesting experience after one of his regular Sunday performances a few weeks ago. He boarded a surface car home, and was carrying his precious *De Rougemont Stradivarius* in its usual leather case.

As he took his seat a strange man, who sat nearby, asked: "Is that a valuable instrument?" Ludlow replied that he considered it as such, and the stranger replied: "You should have it insured," and immediately thrust a business card in Ludlow's hand.

The card contained the name of an insurance agency and the back of the card contained the names of several prominent popular music players who supposedly had their instruments insured with the concern. Ludlow replied that the violin was fully covered by a well known British concern. The stranger began to explain the superiority of the American insurance concerns when Ludlow interrupted him with the following: "I see you insure a number of jazz artists. Tell me some of the classical artists whom you do business with." The stranger reeled off the names of several of the well known concert stars, and finally said: "You must have heard of Godfrey Ludlow, the great Australian violinist who broadcasts from Station WJZ." Ludlow surprised assent and the stranger went on, "Well, he's one of our best accounts. Insures everything with us." As Ludlow was nearing his destination, he handed the man a card and said, "You gave me your card, so here's mine. Cheerio!"

Devries Endorses MacBurney

As already stated in the *MUSICAL COURIER*, Mr. and Mrs. Herman Devries are leaving for Europe on June 5 on the steamship *Majestic*. They will return to America on the Steamship *Olympic* early in September. When the Devries made up their mind to go to Europe they wrote to Thomas N. MacBurney, distinguished voice teacher, the following letter, dated March 18:

My dear Mr. MacBurney:
When Mrs. Devries and I decided to go abroad this summer, we agreed that no one was better fitted to take over our classes than you. We have therefore offered you this association, feeling sure that our pupils will be in the hands of a talented, conscientious, highly cultivated American instructor upon whose personal integrity we can confidently rely.
We shall make the customary announcement in the various organs of publicity we use, and shall also notify the Fine Arts Building management to refer all Devries calls to you.
Wishing you a profitable season (in which we hope to co-operate),
(Signed) HERMAN DEVRIES.

This letter speaks for itself. It explains that Mr. and Mrs. Devries will be in Europe three months and that they chose Mr. MacBurney to take care of their pupils while they are away. It is seldom that musicians have sufficient faith in one another, but Mr. Devries' letter, as published above, shows in what esteem he holds his colleague, Mr. MacBurney, and it must be stated here that Mr. MacBurney was once before given charge of all the Devries pupils for the good of all those interested in both studios.

Palmer Christian's Activities

Palmer Christian, American organist, now added to the artists' list of the Wanamaker Auditorium Concert Direction and the Bogue Laberge Concert Management, will play a return recital at Princeton University in June, bringing to a close a season of unusual activities. Mr. Christian's season included recitals at Youngstown, Atlanta, Springfield, Winona, West Palm Beach, Gainesville, Miami, St. Petersburg, Lynchburg, Elmira, Jamestown, Princeton University, Detroit, Springfield, three appearances in New York in less than five days, and Wheeling, in addition to his regular recitals at the University School of Music, Ann Arbor, Mich. He appeared with the Cincinnati Orchestra, playing Delamarter's concerto, when the Cincinnati Post reported: "Mr. Christian is an artist of splendid attainments, exhibiting excellent technique, . . . is one of the very fine American organists whom it would be entirely interesting to hear in recital." The Cincinnati Inquirer said: "Mr. Christian's performance aroused the audience to a high pitch of enthusiasm. . . . Incidentally it takes an organist of Mr. Christian's stamp to bring out the tonal beauties of the Music Hall organ."

Like Courboin, his brilliant colleague, Palmer Christian is becoming more and more popular as a solo performer with orchestra. His appearances with symphony organizations during the past few seasons are second only in number to those of Courboin, and a number of orchestras are now negotiating for Christian's appearances next season.

James Wolfe's Third St. Louis Season

James Wolfe, of the Metropolitan Opera, has just returned from a successful engagement at the Ann Arbor May Festival. He sang King Henry in *Lohengrin* and was received with great favor by the public and critics alike. The Michigan Daily hails him as "the true Wagnerian basso, whose range extends from the baritone register to low notes that have, apparently, no bottom."

Mr. Wolfe will sing Ferrando in the St. Louis Municipal Opera production of *Il Trovatore* in July. This is the third consecutive summer appearance of Mr. Wolfe in St. Louis grand opera. It will be followed by another of those "return engagements" which establish the success of a singer, for Mr. Wolfe was so well liked at the Maine Festivals last year that he will sing there again this year, as Ramfis in *Aida*.

MARICA
PALESTI
The Famous Russian Prima Donna
DRAMATIC SOPRANO
Concert and Opera
Personal Management
Vocal Studio: 3 West 83rd Street
Phone Schuylcr 7704 (4-8 P. M.)

The New York Times, Dec. 4, 1925
She displayed a beautiful voice, round and full, which she used with dramatic power. Her talents had free play in a great variety of songs.

The Washington Post, 1925
Seldom have better artists been heard in Washington than Marica Palesti. She has a lovely resonant voice of ample volume, so ample in fact that it quite overfilled the auditorium. Perfectly at home in the most difficult operatic selections, some of her shorter numbers were artistically unusual with their tenderness and whimsicality.

PAPALARDO

Noted Vocal Coach, Conductor and Accompanist

Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career. Catalogue including a distinguished list of artists who have been prepared for the concert and operatic stage by Maestro Papalardo will be sent upon request.

STEINWAY BUILDING

109 West 57th Street, New York

Telephone: Marble 1573

Steinway Piano Used Exclusively



© Underwood & Underwood

"In all that singing can demand, in technique and above all tone-building, he is for me the best living concert singer."—(Professor Schmidt. Berliner Tageblatt, Berlin, Germany. September 27th, 1925.)

LOUIS GRAVEURE

MASTER CLASSES

SAN FRANCISCO

Five Weeks

August 2nd to September 4th, 1926

LOS ANGELES

Five Weeks

June 7th to July 10th, 1926

For Rates and Particulars apply to:

SELBY C. OPPENHEIMER

Foxcroft Building

Post Street

San Francisco, California

OXFORD'S "HEATHER" FESTIVAL

(Continued from page 5)

to singing and playing. There have been lapses from the regular discharge of these duties, but at the present day singing is practised every Monday evening during the term by the Bach Choir, and the Oxford Orchestral Society plays every Wednesday. These two bodies undertook the bulk of the music of this festival. Two big choral concerts were given, the first of which consisted entirely of Bach, and the second of works by Vaughan Williams (new) and Sir Hubert Parry, a former occupant of the Heather chair.

Sir Hugh Allen, foremost British choral conductor, has specialized in Bach and has introduced his greatest works to many generations of Oxford men. He has also been prominent in performing works by living composers who carry on the great English tradition of choral singing, and he is an admirer of Parry, whom he succeeded as director of the Royal College of Music in London. He, therefore, brought all devotion of his forceful personality to these two concerts, which unfortunately mark the end of his conductorship of the Oxford Bach Choir. Bach's Latin Magnificat in D, the outstanding feature of the first concert, was brilliantly sung, and the Gloria especially was thrilling. The great motet, Sing Ye to the Lord, was also sung by the choir with considerable vigor and virtuosity but the total effect was less striking, partly because the scale of the work is such that it is difficult to altogether avoid the monotony of big effects.

Some soprano solos sung by Dorothy Silk, the orchestral overture in D (No. 2), and the uninspired motet, The Spirit also Helpeth Us, completed the program. Bach wrote this motet for the funeral of Ernesti, Rector of the Thomasschule, whom he did not personally like, and it is no more than a piece of dignified ceremonial. It was interesting, however, to hear it performed with accompaniments doubling the voice parts as in Bach's own day.

VAUGHAN WILLIAMS' LATEST

Vaughan Williams' new work is a short oratorio, called Sancta Civitas, arranged for tenor and baritone soli, chorus, semi-chorus, distant chorus and full modern orchestra, the words being taken in the main from the Apocalypse. It carries forward the composer's style one stage farther in the direction which the London Symphony and the Mass in G minor were tending. There are the same kind of grinding harmonies as in the symphony but the grinding is more ruthless, and the same vocal progressions of triads as in the Mass. Both these features have become mannerisms with Vaughan Williams, but there is a boldness in their use in the first part of Sancta Civitas which does produce an effect of great splendor.

The vocal parts are rarely contrapuntal and move in solid blocks of harmony mostly in similar motion; many beautiful effects are produced in passing by the movement of these "forbidden consecutives," but the work as a whole seems to suffer rhythmically from the absence of counterpoint, and the continual dissonance drives the mind forward to demand some ultimate resolution of the kaleidoscopic discords—a demand which is not conceded. The great difficulty of singing notes which cut through the choral sheet-anchor of tonality was ably mastered by the choir.

Parry's work was L'Allegro ed Il Penseroso, which he wrote for the Norwich Festival of 1890. It is full of characteristic Parry tunes and turns of phrase, now bluff, now lyrical with almost the simplicity of English folk-song, now glorying in the sonority of Milton. But it also contains many of his tiresome sequences and repetitions. Joan Elwes and Arthur Cranmer sang the important solo parts. The fifth Brandenburg concerto, in which the solo instruments were played most creditably by two undergraduates, closed the program.

ANCIENT OXFORD DOCTORS

This did not complete the tale of choral music, however, nor was Sancta Civitas the only work of Vaughan Williams heard during the week. The festival opened with an organ recital and a performance of a capella music in the Cathedral, given by the combined choirs of New College, Magdalen and Christ Church, conducted in turn by Drs. Harris, Stewart and Ley, their respective organists. The music was mostly by musicians with Oxford degrees and included works for organ or choir by S. S. Wesley (who died just fifty years ago), Croft (1677-1727), Crotch (1775-1847), Ouseley (1825-1889) who restored the dignity of music in Oxford during his professorship, Stainer (1840-1901), Parry (1848-1918), and contemporary musicians. A new motet by Dr. Harris, Fair Is the Heaven, was conspicuous in this program as an example of fine modern choral writing.

The other work of Vaughan Williams was his twenty-minute opera, The Shepherds of the Delectable Mountains, a stage setting of the passing of Pilgrim from Pilgrim's Progress. It is scored for small orchestra in which the instruments maintain a dissonant counterpoint but the voice parts are simple and very moving, and the finale in which an off-stage chorus sings Alleluia while two trumpets "sound for him on the other side" makes an impressive ending to a work which is charged throughout with the nobility of its text.

With this opera a dramatic version of Bach's Coffee Cantata and Purcell's ballet, The Gentleman Dancing Master, were given by members of the University and the Royal College of Music, and were conducted by the Oxford musicians. Three performances of this triple bill were given.

THE ORCHESTRAL CONCERTS

There remains to be added a word about the two orchestral concerts. One was given by the Oxford Orchestral Society under its own conductor, Maurice Besly, of Queen's College, whose Phaedra was sung at this concert by Joan Elwes. The rest of the program consisted of works in the ordinary repertory. The other concert was given by the City of Birmingham Orchestra under its own conductor Dr. Adrian Boult. An Oxford graduate himself, his program consisted entirely of works by Oxford men. Haydn's G major symphony cannot strictly be put into this category, but it is called the "Oxford" symphony and was played in the Sheldonian Theatre when he came to take his honorary Mus. Doc. in July, 1791.

The Banks of Green Willow, by G. K. Butterworth, who was killed in the war, was the best piece of modern music at this concert which also included a set of variations and the finale of a symphony by two much younger men. The older composers showed themselves to be the more revolutionary in their methods. Dr. Ernest Walker has written two songs for soprano and orchestra in which some use is made of "juxtaposition of tonalities" instead of the older

and staid principle of modulation, but while the freshness characteristic of all that Dr. Walker's works was present, these songs were not particularly pleasing. Still less so was the Toccata and Fugue of R. O. Morris which, though thoroughly modern in the relentlessness of its counterpoint, was entirely academic in its logical working out of a musical puzzle that is destitute of feeling.

The festival was overshadowed by the general strike, and though the organizers found their difficulties increased mainly in the matter of transport, the original program was carried out in all particulars.

FRANK HOWES (London Times).

Rhys Morgan Sings in Chillicothe

CHILLICOTHE, OHIO.—Rhys Morgan, Welsh tenor, soloist here at a concert given by Mrs. J. W. Maxwell's Women's Chorus at the Majestic Theater recently, not only pleased his listeners beyond capable expression, but also thrilled them ineffably with his artistry. Possessed of a voice that is rich in its quality of tone, and evincing a training that is most excellent, Mr. Morgan sang with an understanding of interpretation and phrasing that merits the praise he is receiving as an artist of unusual attainments. The Women's Chorus, which was responsible for bringing Mr. Morgan to this city, is to be congratulated on its choice. The News-Advertiser said of Mr. Morgan, following his appearance: "Although all the numbers were exceptionally well presented, the first was the best, Air de Lenski, by Tschaiakowsky. He gave a superb rendition of this selection both phonetically and interpretatively. Mr. Morgan's liquid tones filled the theater with their melody and created almost ethereal in their loveliness." The Scioto Gazette critic was also warm in his praise of Mr. Morgan's artistic capabilities. E. A. O.

Interest in Hughes' Master Class

Edwin Hughes' tenth summer master class, which will be held in New York City from June 28 to August 7, promises to be the largest and most successful of any he has held during years past. Applications for time reservations are being received from pianists and teachers in all parts of the coun-

try. At the conclusion of the summer class Mr. Hughes will go to the MacDowell Colony in Peterboro, N. H., for the remainder of the summer.

La Forge-Berumen Studio Notes

The programs for the La Forge-Berumen Saturday evening musicales, broadcast from the studios through WOR, on May 1 and 8, were given by Frances Fattmann, Avis Janvrin, Edna Bachman and Jane Upperman, singers; Myrtle Alcorn, Bessie Morgan, Gladys Olsson, Glenna King and Helen Patterson Watson, pianists. Frances Proctor, violinist, assisted at the recital on May 8. A high standard of musicianship was maintained by the young artists.

Gil Valeriano, Spanish tenor, was assisting artist at a concert given by the People's Chorus of New York at Town Hall, on May 6, and was so well received that he was called upon for several encores at the end of each group. Alice Vaiden furnished excellent accompaniments at the piano. Frances Fattmann was soloist for the People's Chorus concert on May 13, at which time a large and appreciative audience applauded the soprano enthusiastically. Myrtle Alcorn proved an efficient accompanist.

EUROPEAN MUSIC FESTIVALS

Visiting Amsterdam, Cologne, the Rhine, Wiesbaden, Nuremberg, Zurich, Lucerne, Munich, Salzburg, Vienna, Paris.

ROUND TRIP

Cabin Class—\$864 Tourist Class—\$764

Price covers all expenses of entire trip, including admissions to festivals, operas and concerts.

Write, call or phone for details.

TRAVEL ADVENTURES

920 Steinway Hall 314 Penna Bldg.
113 W. 57th St., N. Y. 15th & Chestnut St., Phila., Pa.
N. Y. Phone: Circle 9153 Phila. Phone: Locust 1334
Seats on sale for Munich, Salzburg and Baden-Baden festivals.

GUSTAVE L. BECKER

ERWIN NYIREGYHAZI PIANIST

Management: R. E. JOHNSTON

KNABE PIANO USED

1451 Broadway, New York

Wilson LAMB

BARITONE
TEACHER OF VOICE
Available for Concert, Recital and Oratorio
Studio: Metropolitan Building Orange & J
N. Y. Branch: 108 West 130th Street



MARIE

MUELLER

Soprano Metropolitan Opera Co.

Available Concerts—Recitals December 1st to January 10th Only

Exclusive Concert Management, R. E. JOHNSTON, 1451 Broadway, New York.
KNABE PIANO

Mme. VINELLO-JOHNSON

ANNOUNCES

SUMMER SESSION

in VOICE and OPERATIC COACHING

at her BOSTON STUDIOS, 31 Trinity Place

JUNE-JULY-AUGUST

Private Lessons—Class Lessons—Auditions

Applications to Secretary at Above Address

Summer Session — Syracuse University

Six Weeks, June 28 to Aug. 6

Piano, Voice, Violin, Organ
Public School MusicSight Reading, Ear Training
Harmony, CompositionHeads of departments in the winter session engaged for the summer
Organ and piano practise facilities

Dormitories for either men or women

Syracuse University is an endowed institution offering the best instruction at a reasonable tuition rate.

For Catalog Address Dean H. L. BUTLER

College of Fine Arts, Syracuse University

YEATMAN GRIFFITH

Teacher of Macbeth, D'Alvarez, Sparkes, Errolle, Stralla, Lappas and many other famous artists.
Studios: 62 West 70th St., New York City. Tel. Endicott 8144

U. S. KERR
BASS BARITONE

RECITALS IN ENGLISH, FRENCH
ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 6478 Edgecomb

ROXAS Coach and Accompanist to
MARTINELLI
for six years
Vocal Coach Studio: Steinway Bldg., 109 West
57th St., N. Y. Phone Circle 5161

BOWIE Voice Placement
COMPLETE PREPARATION FOR OPERA, CONCERT OR CHURCH
Trafalgar 9269 65 Central Park West, N. Y. City

Walter Henry Hall Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St., New York Tel. Schuyler 3580

MARIE SUNDELIUS Soprano
With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES Aeolian Hall, New York

Edwin Franko Goldman
CONDUCTOR THE GOLDMAN BAND
"A Symphony Orchestra in Brass"
Personal address: 202 Riverside Drive, New York

HEMPEL

Concert Management **BALDINI & ENGELHARDT**
Suite 617, Steinway Hall, New York
Steinway Piano Edison Records

ANTONIO GORTIS
TENOR
Chicago Civic Opera Company
VICTOR RECORDS

200 YEARS
IN MUSIC
WURLITZER
The World's
Finest SMALL
GRAND PIANO
120 W. 42nd St.
NEW YORK
Stores in Principal Cities


Frank T. Kintzing presents
THE WORLD FAMOUS JAPANESE SOPRANO
TAMAKI MIURA
As Guest Artist in Puccini's
"MADAM BUTTERFLY"
and in the New One-Act Japanese Opera
"NAMIKO SAN"
By ALDO FRANCHETTI
World Premiere in December by the Chicago Civic Opera Co.
Address FRANK T. KINTZING, Steinway Hall, N. Y. City

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Rafaelo Diaz, Metropolitan tenor, San Antonio's native son, was presented in recital by the Order of the Alamo, as part of the ceremonies in connection with the crowning of the Queen, which is the outstanding social event held each year during the Fiesta de San Jacinto. The Coronation (as it is termed) this year constituted the formal opening of the new \$1,500,000 Municipal Auditorium. Mayor John Tobin wired the Mayor of Jefferson City, to permit the postponement of the concert of Mr. Diaz in that city, on April 22, so that he might formally dedicate the auditorium to music in connection with one of the greatest social events of the season. The concert was arranged through the management of Adeline Bardenwerper, Mr. Diaz' Texas manager. Mr. Diaz' rich, resonant voice was heard to fine advantage in the vast auditorium which seats over 6,000 and on this occasion was filled to overflowing. His exquisite pianissimos were clearly heard. Every number was enthusiastically received. Ola Gulledge was the capable accompanist. Silvestre Revultas played a violin obbligato to one number. Preceding the Coronation ceremonies, an orchestra of fifty musicians, Don Felice, conductor, gave an interesting group.

Rafaelo Diaz sang a delightful group of songs, accompanied by Ola Gulledge, when Adeline Bardenwerper entertained with a studio recital in his honor.

Birdice Blye, pianist, was presented in recital, April 27, by the Tuesday Musical Club, Mrs. Eli Hertzberg, president. This was the fourth and last musicale tea of the series being given this season. Mrs. Joseph Choate King is chairman and Mrs. Leonard Brown, vice-chairman. The program offered ample opportunity to display her splendid technique, poetic and beautiful tone and understanding. Two numbers of particular interest were Berceuse by Clara Dugan Madison, a former San Antonian, and Prelude Aspirations, by Grenville Pettis, performed for the first time in public at this recital. Miss Blye paid a tribute to Mrs. Hertzberg for her efforts in the advancement of music.

The Tuesday Musical Club held the first annual violin contest (for talented pupils of resident teachers), with Mrs. Leonard Brown, chairman. The successful contestants were Felix St. Claire, first prize (student at College of Music); Charlotte Stenseth, second prize (student at Our Lady of the Lake College); John M. Steinfeld, Jr., third prize (student at College of Music), and Antoinette Bauspach, honorable mention (student at Westmoorland College). The accompanists were Cecile Steinfeldt Satterfield, Wilhelmina Mosel and Josephine Canfield.

The junior department of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, met with Josephine Niggli presiding. An interesting program of vocal, piano, and violin soli was given by eight members. A number was given by the chorus, Mrs. G. Katzenberger, director, with violin obbligato by Jenny Rappoport, which was greatly enjoyed.

Mrs. Nat. Goldsmith presented an enjoyable program, consisting of numbers by a chorus of forty nurses from the Santa Rosa Hospital, when the San Antonio Musical Club honored its life-president, Mrs. Lewis Krams Beck, with a luncheon. Three numbers were given, directed by Mrs. Goldsmith, who also organized the chorus. Charles Ade read an original poem dedicated to Mrs. Beck, and Nat M. Washer, in a talk, paid tribute to Mrs. Beck and presented to her, in the name of the club, six silver goblets. The club's auxiliary at Floresville sent silver candlesticks, which Mr. Washer also presented. Mary Jordan, contralto, now in Manila, sent greetings.

The Tuesday Musical Octet, Mrs. Edward Sachs, leader and pianist, appeared in its annual public concert, assisted by Mrs. Fred Jones, soprano; Charles Stone, tenor, and Warren Hull, baritone, in an ensemble number; Mrs. J. J. Loving and Mrs. George DeArmond in a piano duo; Mrs. Fred Jones, soprano, in a solo number, and Mrs. A. M. Fischer, organist; Gertrude Miller, cellist, and Mrs. Daniel A. Groh, pianist, who played with the Octet in several numbers. The Octet sang with fine tonal balance and excellent rhythm. A number of interest was the violin quartet, played by Corrine Worden, Irene Saathoff, Leonora Smith and Allene Jackson. Other members are Mrs. Leonard Brown, Mrs. E. A. Dubose, Mrs. Harry Tappan, Mrs. Lester Morris, Mrs. Eugene Miller and Dorothy Callaway. A special feature of the program was the arrangements for violins, piano and organ by Mrs. A. M. Fischer of Massenet's Angelus and Barili's Cradle Song, which won the first prize offered last year by Mrs. John B. Albright for arrangements of famous melodies especially adapted to the Octet.

Mrs. Roland Springall presented her pupil, Lou Andre Scoggins, pianist, in recital, assisted by Conray Scoggins, tenor, and Elizabeth Scoggins, violinist. Miss Scoggins' numbers all displayed the fine instruction given.

Jose Tovar, Mexican composer-pianist, and William Paglin, violinist, were presented in an interesting recital by the Wesleyan Institute.

The Glee Club of St. Edward's University of Austin, Tex., presented two delightful programs. Soloists were Francis Courand, whistler, and James McCloskey, baritone, both of whom are San Antonians. Another San Antonian, Emmet O'Shaughnessy, is a member of the saxophone trio. Helen Oliphant Bates presented members of her piano class and rhythm orchestra in an entertaining program, assisted by pupils from the Matthews School of Dramatic Art.

The Incarnate Word College presented its tenth recital in the series being given.

Mary Stuart Edwards, soprano; Rosa Dominguez, soprano; Major L. C. Fairbanks, baritone; Fred Langstorf, tenor, and Manfred Gerhardt, baritone, presented musical numbers when the military opera, The Spirit of the Argentine, was given in the Fort Sam Houston Stadium. The accompaniments to portions of the opera were played by a 100 piece band organized by Otto Majewski for the occasion. There was an audience of 5000.

Mrs. Joseph Choate King, mezzo-soprano, was presented in recital by the Incarnate Word College. Her beautiful, rich, resonant voice was heard to fine advantage. Recalls and encores were necessary. Mrs. J. J. Loving was the capable accompanist.

Otto Zoeller, conductor of the combined senior high school orchestra, presented a program by twenty specially

ZERFFI

Voice Production without Interference
Ethel Pieller Assistant Teacher

Teacher of Singing
STUDIO:
412 West End Ave., N. Y.
Trafalgar 4365

ALMA PETERSON

Five Seasons Soprano with Chicago Opera Company
3020 Sheridan Road, Chicago, Ill.

**SOUSA AND HIS BAND**

JOHN PHILIP SOUSA, Conductor

New Booking Season 1925-26

HARRY ASKIN, Mgr. New York
1461 Broadway

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

J. FRED WOLLE

ORGANIST

Management: THE WOLFSOHN MUSICAL BUREAU,
712-718 Flak Bldg., New York

MME. VARETTE TER-STEPANOFF
Pianist—Teacher

Studio: 22 West 88th St., New York. Tel. 5294 Schuyler

JOHN F. BYRNE

TEACHER OF SINGING

Recommended by Jean de Reszke

Studio: 157 rue du Fourbourg, St. Honore, Paris

(ANNIE LOUISE) (ADAH CAMPBELL)
DAVID - HUSSEY
HARP VOICE
Phone: Schuyler 7525 Studios: 294 West 92nd St., N. Y.

MACBETH

Chicago Civic Opera Company
LEADING COLORATURA SOPRANO
Management: FLORENCE MACBETH, Inc. 606 W. 116th St. New York City

MARTURO VITA
Voice culture—Opera coach
Carnegie Hall Studio 402 Tel. Circle 1350

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction D. F. McSweeney

565 Fifth Avenue New York
Steinway Piano Used

CLEMENTINE DE VERE Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also VOCAL TUITION
Address 109 Riverside Drive N.Y. City

ROMUALDO SAPIO

Vocal Teacher

Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities, operatic teacher of Jeanne Gordon.

Phone Endicott 8066

Bassi & Cannonieri

General operatic and theatrical bureau

(Ufficio di Affari Teatrali)

Via Durini N. 31, Milan, Italy

Telephone 10-345

selected members of the orchestra. The numbers given on this occasion, with two exceptions, were those required of entrants in the inter-scholastic contest in Baylor College at Belton, Tex. This orchestra represented San Antonio, at the contest, and won first prize with five orchestras competing. Other San Antonians winning prizes were Margaret Hoefgen, first prize for violin; Hortense Covington, second prize for voice, and a vocal trio, directed by Mary Kroeger, first prize.

Mrs. Fred Jones, soprano, contributed a charming group of songs by Texas composers at a luncheon of the Battle of Flowers Association. Walter Dunham was the efficient accompanist.

Rosa Dominguez, soprano, gave a group of songs for the San Jacinto Cotillion Club. Mrs. Eugene Staffel was the capable accompanist. S. W.

Bruce Benjamin Again to Sing Abroad

Bruce Benjamin, American tenor, will make his final appearance of the season in Canada, when he is presented as the only artist at the National Convention of Kiwanis Clubs to be held in Montreal from June 6 to 9. Mr. Benjamin will sing each of the four days of the convention, necessitating four varied and unique programs which will call into use his wide repertory and range which amazed the European critics. Following this engagement, the tenor will sail for



Photo by Ernst Schneider, Berlin
BRUCE BENJAMIN.

Europe, where he will fulfill further engagements in Berlin, Amsterdam, Dresden, Hague, Vienna and other cities.

Conspicuous among the American singers who have won substantial and lasting success on the European concert stage in recent years is Mr. Benjamin, who hails from Michigan. While many Americans sing abroad intermittently, he is already firmly established as a Lieder singer in Germany, Austria and Holland. Proclaimed by the press of Berlin and Vienna as an artist of the highest rank, the tenor has sung repeatedly in the great musical centers of Central Europe, both in song recital and in oratorio. One of his greatest triumphs was scored when he was engaged to sing the difficult tenor part in Beethoven's ninth symphony with the Berlin Philharmonic Society under the direction of Bruno Walter. He was reengaged for Mozart's Requiem with the same organization. He has made seven successful appearances in Berlin in two seasons. Under Eduard Morike, he sang with the Dresden Philharmonic in a recent Beethoven festival, a great honor for a foreigner.

While Mr. Benjamin began his professional career as a serious concert singer abroad, most of his training was received in this country. When he went to Europe he was already prepared to be launched upon a career. He had studied with Conrad V. Bos and Van Giesen in New York. His voice was beautifully placed. He was an artist. But he wanted the stamp of European approval before he made arrangements to sing extensively at home.

At his first New York recital, Mr. Benjamin demonstrated that a new American tenor of ability had entered the field. His first recital in Town Hall on February 8 brought forth a popular demand for another appearance, and he sang to a packed house three weeks later, pleasing and charming both his audience and the critics by his rendition of Scotch folk songs, German lieder, modern French songs and American numbers.

Summer Courses at Carnegie Institute

Excepting a few guest instructors and special lecturers, none but members of the regular college teaching staff has been appointed to the faculty for the summer courses this year at the Carnegie Institute of Technology, according to an announcement from the Pittsburgh institution. The guest members of the faculty will be on duty at various periods during the six weeks' courses for teachers from June 28 to August 6 in the College of Fine Arts. For the eight weeks' courses from June 4 to August 6 for undergraduates in the industrial and engineering courses, only members of the regular college faculty have been engaged.

Many Chicago Concerts for Kathryn Browne

Kathryn Browne is to have many Chicago concerts next season. Four Chicago music club presidents engaged her in one week for appearances next season. Her concert for the Englewood Music Club was pronounced one of the most enjoyable ever presented in the history of the club.

Bertha LEVITZKI HAROLD LAND

PIANO STUDIO
27 West 89th Street, New York
Phone: Schuyler 7013
Also available as accompanist

BARITONE

Address THE HAROLD LAND MGT.,
Yonkers, N. Y., or Metropolitan Opera
House Studios, 1425 Broadway, N. Y.

MOST PROFICIENT NEGRO CHOIR IN AMERICA

Available for Recitals, Concerts or Special Programs of Negro Spirituals

WILSON LAMB, Organizer and Manager - - - - - METROPOLITAN BUILDING, ORANGE, N. J.

MICHEL SCIAPIRO

INSTRUCTION SOLO VIOLINIST
Sole Associate Teacher of
OTAKAR SEVCIK
558 West 164th Street New York City
Telephone 8182 Washington Heights

VAN YORX

THEO. - TENOR

Teaches During the Summer.
Studio: 4 West 40th Street, New York
Opposite Public Library. Tel. 4792 Penn.



PERKINS—LYMAN—VOICE

SUMMER CLASSES in PITTSBURGH and NEW KENSINGTON, PA., STUDIOS

From June 1st to 29th

Cameo Theatre Bldg., Pittsburgh, Alter Bldg., New Kensington

SPECIAL MASTER CLASS for SINGERS—at NORFOLK COLLEGE, Norfolk, Va.

From July 7th to Aug. 18th

Inquiries may be mailed to above locations

FLETA

TENOR

Metropolitan Opera
Company

PERSONAL ADDRESS: VILLA FLETA,

CIUDAD LINEAL, MADRID, SPAIN



Rosa Ponselle

METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK CITY

DR. WILLIAM C. CARL

Announces the Fall term of the

GUILMANT ORGAN SCHOOL

TUESDAY, OCTOBER FIFTH

Chalmers Clifton will give a series of lectures on the Orchestra, with illustrations.

Send for Catalog.

Office: 17 East Eleventh St., New York

ANNA FITZIU

Soprano Chicago Opera

Management: R. E. Johnston

1451 Broadway, New York



Elzin photo

DUNNING SYSTEM

of Improved Music Study
for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED—WHY?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City, Normal Class July 15, 1926

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.

KATHARINE M. ARNOLD, 93 Madison St., Timin, Ohio. Arnold School of Music.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. Normal for Teachers, Fort Worth, Texas, June 1st.

ELIZETTE REED BARLOW, 817 E. Central Ave., Winter Haven, Fla. Tampa, Fla., June 1st; Asheville, N. C., July 12th.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

BEULAH CROWELL, 201 Wellston Bldg., 1506 Hadiamont Ave., St. Louis, Mo. Normal Classes June, July and Aug.

MRS. JEAN WARREN CARRICK, 180 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ADDA C. EDDY, 138 W. Sandusky Ave., Bellefontaine, Ohio. Summer, Cincinnati Conservatory and Bellefontaine, O. Sept., Wichita, Kans.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave., Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 8th Street, Tulsa, Okla. Normal Classes.

GLADYS MARSHALL GLENN, 1602 Tyler Street, Amarillo, Tex.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn.; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. June: Dallas, Texas; July: Cleveland, Ohio; September: Little Rock, Ark.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 6262 Oram Avenue, Dallas, Texas. Normal Classes, Feb. 1, three months; June 1, five weeks.

ROBIN OGDEN, Box 544, Waterbury, Conn. Classes held June.

MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.

ELLIE IRVING PRINCE, 4108 Forest Hill Ave., Richmond, Va.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June 30th, 1926.

MRS. S. L. VAN NORT, 1431 West Alabama Ave., Houston, Texas.

INFORMATION AND BOOKLET UPON REQUEST



Trinity Court Studio

PITTSBURGH'S NEW SYMPHONY ORCHESTRA.

PITTSBURGH, PA.

PITTSBURGH, PA.—Tuesday Musical Club closed its thirty-seventh season with annual business meeting and luncheon in Hotel Schenley. Mrs. C. W. Aufhammer, Mrs. H. T. Peterson, Mrs. Letha Rankin and Mrs. A. B. Siviter were elected directors for the ensuing year. Mrs. Lawrence Litchfield, charter member, was the principal speaker at the session.

Presentation of Rose Maiden marked national music week observance in Sharon, with David Rees directing. Victor Saudek inaugurated a series of Sunday night musicals in Longue Vue Country Club.

Elias Breeskin, violinist; John Groth, organist; Frances Johe, contralto; Martha Eaton Brickman, soprano, as soloist with pupils of Ralph Lewando, violinist, give recent recitals.

Neville Operetta and Concert Company, under direction of John Lawrence Rodrigues, gave a one-act opera and concert program in Alvin Theater.

Members of the Western Pennsylvania chapter of American organists, Marion Engle, Harold E. Schuneman, Martha Hutson, Eleanor Sisterson and John Groth, gave an organ recital in Northside Carnegie Music Hall.

Sarah Logan, contralto, gave one of the outstanding recitals of the season in the Pittsburgh Athletic Club, with Earl Mitchell, accompanist.

Elmer Zoller, pianist, former Pittsburgher, returns to open summer classes in song repertory and program building.

Mayor Kline announces summer park concert committee in charge of park music, with Edith Taylor Thomson, Will Earhart, Mrs. Enoch Rauh and Burt McMurtrie heading committee.

The Carnegie Steel Athletic Association, under the direction of Earl Truxell, gave its third annual choral concert in Carnegie Music Hall, the association comprising women's glee club and men's chorus.

Sixth Annual Music Festival of the Pittsburgh Public Schools, given in Syria Mosque, revealed most auspicious program ever undertaken by Supervisor Will Earhart.

R. N. Ambrose resumed managership of Carnegie Music Hall, replacing Katherine Dek. Wilson. Mrs. Wilson continues as manager of Art Society and acting secretary of Tuesday Musical Club. B. McM.

Mojica Engaged for Pacific Coast Tour

Don Jose Mojica, tenor, has been engaged for a return concert tour on the Pacific Coast. His first appearances there were with the Chicago Civic Opera. He then returned with the San Francisco Opera to sing Pinkerton in Madame Butterfly, Rodolfo in La Boheme, the Duke in Rigoletto, and Alfredo in Traviata. Immediately following the opera season at San Francisco two years ago he sang a concert in Oakland, and was requested back by Alice Seckels, the local manager. This October will be his first opportunity to return. Kathryn Coffield has engaged him for Long Beach, and several other managers have requested him for nearby cities.

Leeve and Bedetti at Exeter

Claudine Leeve, soprano of Boston, and Jean Bedetti, first cellist of the Boston Symphony, divided an interesting program, April 25, at Phillips Exeter Academy, Exeter,

N. H. Mme. Leevé demonstrated her familiar gifts as a singer and interpreter in the Habanera from Bizet's Carmen, a Minuet de Martini of Weckerlin, and Manna-Zucca's Rache. Later in the evening the soprano sang the ever-welcome lyrics of Richard Strauss, Zueignung and Standchen, to which were added Hageman's Follow and Curran's Rain. Mr. Bedetti opened the program with a Suite Ancienne by Breval, and was also heard in numbers by Fauré, Schubert, Boulanger, Bach and Popper. Both artists were assisted by Arthur Fiedler, skillful accompanist of this city.

Pittsburgh's New Symphony Makes Debut

PITTSBURGH, PA.—With the membership campaign under way, and more than 1,000 members out of 3,000 membership goal already secured, the success of Pittsburgh's new symphony orchestra, which made its first appearance this month before some 4,000 of the city's representative leaders in all lines of social and civic endeavor, scoring an overwhelming success, seems assured. The organization of the Pittsburgh Symphony Society, comprised of ninety musicians, is the most successful music achievement Pittsburgh has experienced in a decade. Out of a clear sky, so to speak, dropped a symphony orchestra for Pittsburgh. Continued bewailing of the Steel City's lack of civic pride, the belief that local musicians would never co-operate, endless talk from those convinced that an orchestra could not be attempted without a fund of \$2,000,000, all these things dashed against the walls of Syria Mosque as ninety Pittsburgh musicians sounded the crashing finale of Wagner's Meister-singer overture, completing the greatest musical event of the year. An orchestra had arrived. Not a ragged, untrained organization, but a healthy, vigorous playing body, that gave a remarkable concert. Richard Hageman conducted, doing an excellent job and winning an ovation for himself and players. Elias Breeskin, violinist, was soloist, playing the Bruch concerto. Mr. Breeskin served as assistant conductor, training the orchestra from the outset. The concert was made possible by the players themselves, the musicians contributing \$2,500 for the initial concert, and issuing invitations for the event. Immediately following the concert plans were laid for a membership campaign, with ten concerts planned for next season, to be given with guest conductors, and a noted soloist for each program. It is planned to give the concerts on Sunday, an innovation for Pittsburgh, which other than the Sunday organ recitals in local music halls has waged a war against Sunday music.

Plans are underway for a series of summer concerts by the new orchestra, to be played in the stadium of the University of Pittsburgh, the concerts to be given Sundays and week nights. The majority of men employed in the orchestra will be free from regular jobs during the summer period it is estimated, and the summer programs are figured as excellent rehearsal hours to prepare for next season's permanent organization. That the orchestra will become a permanent thing seems assured, local organizations getting behind the movement and prominent Pittsburghers favoring the project. Benno Rosenheimer is manager of the enterprise and has been responsible for the greater part of the work done. B. McM.

London String Quartet to Play Beethoven

Beethoven's Centenary will be celebrated by the London String Quartet in a number of cities of the United States

next season when a week of concerts will be given, the programs to include all of Beethoven's quartets. This series of six concerts will be presented in Buffalo, in Boston and in other cities to be announced later.

New Tributes from Boston for Spalding

Boston, it seems, discards its usual conservatism and turns out to pay homage to Albert Spalding whenever he appears there. Recently, when he played at Symphony Hall, H. T. Barker led the cheering section of the critics, and when Mr. Spalding played again for the Women's Republican Club the critics continued their tributes. A. H. M., in the Boston Evening Transcript, stated: "By the evidence of yesterday afternoon Mr. Spalding's star is still in the ascendant. Never before has one listener derived more—or equal—pleasure from his playing. Such playing leads one to the inevitable comparisons with other violinists. As Mr. Spalding progressed from piece to piece the feeling grew strong that none beside the great Kreisler has within recent years given equally to his music, his audience. Will Mr. Spalding continue to grow as he has grown these twenty years? Or will he, like many others find a level beyond which he will not, cannot go. From the excellence of his work one might have thought that he had reached such a level years ago. Apparently not so. Even in the late thirties it is not necessary to assume that he will not find—perhaps make—new worlds for himself to conquer."

Elizabeth K. Patterson Invitation Recital

Grace Yang, a young Chinese student at Columbia, attracted special interest at the May 25 invitation recital at Elizabeth Kelso Patterson's studio. She has a pleasant voice, and sang Irish Weather so well that it had to be repeated. Martha Mumme sang Elsa's aria (Wagner) with excellent German enunciation, and high A flat of quality. Elizabeth Babcock has a sweet voice, and excelled especially in French songs by Fourdrain. Olga Thyberg's fine voice, of dramatic quality, was admired in Pace, Pace (Verdi), her high B flat ringing out well. Lois Beach has a voice of depth and expressiveness, and attained fine climax in The Sun at Last (Stratton). Dark Brown Is the River, a song in manuscript by Daniel Huffman, accompanist of the evening, was very much liked and warmly applauded. Mr. Huffman appeared as piano soloist, playing a Brahms rhapsody with vigor, and other pieces with lightness and poetic grace. As encore he offered Rigaudon (MacDowell). The salons were crowded with an interested audience.

Else Harthan Arendt a Favorite Soprano

On May 4, Else Harthan Arendt, soprano, appeared as soloist with the A Capella Chorus of Milwaukee (Wis.), after which the Milwaukee Journal of May 6 stated: "Mme. Arendt's dependable soprano was in far better fettle than when last heard here and more than once soared to remarkably impelling heights that filled the great hall. The voice has warm sympathy and the singer knew her message."

After giving an entire recital at the State Normal festival at Richmond (Ky.), May 6, Mme. Arendt received the following eulogy from the Richmond Register: "Mme. Arendt gave a brilliant recital and her program was varied. Her sustained tones are very beautiful and her pianissimo remarkable. The audience expressed its appreciation frequently and Mme. Arendt responded with five encores."

M U Z I O

CONCERT MANAGEMENT CIVIC CONCERT SERVICE, Inc.,

Dema Harshbarger, President

Auditorium Bldg., Chicago, Ill.

Personal Representative:

O. SCOTTO

Congress Hotel, Chicago, Ill.



Master Pianist
MASON & HAMLIN PIANO

Harold Bauer

MANAGEMENT
METROPOLITAN MUSICAL BUREAU
AEOLIAN HALL, NEW YORK

FRANCIS MACLENNAN

DRAMATIC
TENOR

Covent Garden, London
Royal Opera, Berlin

Stadts Opera, Hamburg
Chicago Opera, Chicago

Wagner Festivals
ENGLAND
BELGIUM
GERMANY

Will Teach in New York During Summer Season

PERSONAL ADDRESS: HOTEL ALGONQUIN, 59 WEST 44TH ST., NEW YORK CITY

Teacher of
Singing
Diction
Stage Department
and the
Authentic Interpretations
of Wagnerian Roles

LISA ROMA

SOPRANO

Personal Address:
35 Park Avenue, New York
Knabe Piano Used

VARDI MUSIC SCHOOL

307 Lenox Avenue, New York City 2886 Morningside
Joseph Vardi, Director and Violinist: Anna Joffa Vardi, Piano
and Pedagogue: Anton Asenmacher, Cello

ROSEL BENDA SOPRANO

CONCERT—CHURCH—RECITAL
189 Claremont Avenue, Apt. 1, New York City
Telephone 4478 Morningside

CARL BUSCH

Cantata "Einar Tamberskelver"
for Baritone, Male Chorus and Piano
H. T. FITZSIMONS, Publ., 509 S. Wabash Ave., Chicago, Ill.

JEANNE DE MARE

LECTURE RECITALS
Mgt. Wolfsohn Musical Bureau, 250 West 57th St., New York
Tel.—2540 Circle

CHASE

318 West 84th Street, N. Y. COACH—ACCOMPANIST Telephone Endicott 5644

ROSA LOW

Lyric Soprano
Management: R. E. JOHNSTON
1451 Broadway New York City

The Recital Club

Music Studios will be open throughout the Summer
for study under Master Teachers

ROSE HAZARD, DIRECTOR
62 W. 71st St. New York City

Celebrated Spanish
Piano Virtuoso.
Teacher of many
famous pianists.

JONÁS

19 West 85th Street,
New York
Telephones: Schuyler 1044 and Schuyler 9923



Daniel Wolf

"Allow me to express my sincere appreciation of your splendid instruments.

They are UNEXCELLED in the beautiful quality of their tone and responsiveness."

DANIEL WOLF
Composer and Pianist

KRANICH & BACH

Grand—Reproducing—and
Period Model Pianos

237 East 23rd St. New York
77 EAST JACKSON BLVD., CHICAGO, ILL.
CATALOGUE AND PRICE LIST UPON REQUEST

ROCHESTER, N. Y.

ROCHESTER, N. Y.—With the appearance of the Metropolitan Opera Company for two performances, Rochester closed a musical season that set new records for richness, variety and public interest. The two opera performances brought the expected response from the public, with Marion Talley appearing to a sold-out house in Rigoletto on the first night, and with Florence Easton, Martinelli and Scotti coming on the following night in Tosca. This is the third year in which Rochester has been included in the spring tour of the company.

World famous solo artists, a series of symphonic concerts, choral music, grand opera, chamber music—every phase of musical activity that has any appeal for a city that makes musical pretensions were included in the varied programs offered at the Eastman Theater or at Kilbourn Hall in the Eastman School of Music. Beginning with the first Rochester appearance of Maria Jeritza on October 22, the musical season pursued a steady course of interest and variety. Illustrious names followed one upon another on the sign boards. On January 7 all attendance records were broken up to that time at the Eastman Theater for the recital by John McCormack. Sigrid Onegin, contralto, came again to furnish one of the season's supreme artistic events. Galli-Curci, Reinald Werrenrath, Mischa Elman, Schumann-Heink, Josef Hofmann and Tito Schipa—these were among the names that brought the city a musical feast not to be surpassed anywhere. By way of variety came Paul Whiteman and his concert orchestra on December 3 for a performance that drew one of the capacity audiences of the season and that delighted musical tastes of all degrees.

Most significant of all, perhaps, was the continued progress made by the Rochester Philharmonic Orchestra, under the leadership of Eugene Goossens, appearing in a series of eight matinee concerts and three evening events. More attendance records fell at the afternoon concerts, at which a special effort was made to provide programs of real educational value and which included a number of compositions new to Rochester. The coming of Willem Mengelberg, the distinguished Dutch conductor of the New York Philharmonic Orchestra for a concert in January as guest conductor, marked the first appearance in that capacity of a well known out-of-town conductor of another orchestra, and provided an afternoon of notable interest in a program that included the seventh symphony of Beethoven. Works new to Rochester presented in the course of the season by the Rochester Philharmonic included the Petroushka ballet music of Stravinsky; Mr. Goossens' own Eternal Rhythm; Exaltation, a tone poem by Howard Hanson; Pacific 231, by Honegger, and numerous short works. These were in addition to the standard symphonies of the masters that were generously interspersed throughout the season.

Not the least important contribution to the season's affairs was that of the Rochester American Opera Company, which made new advance under the guidance of Mr. Goossens as supervisor of the opera department, and of Vladimir Rosing, director of productions. Seventeen performances were given in the course of the season by this organization, which is bringing operatic talent from all parts of the country and attracting nation-wide attention by the success with which a new experiment is justifying itself. The climax of the season came with the festival week of opera in Kilbourn Hall in Easter Week, in which seven performances were given, with The Marriage of Figaro of Mozart and Cavalleria Rusticana and Pagliacci, as a double bill, the attractions. These performances resulted in audiences of near capacity size through the week. In addition to this week of opera, the company gave performances of Madame Butterfly and Martha on other occasions.

The chamber music attractions of the year included the series of attractions of the Eastman School of Music and the morning programs of the Tuesday Musicales, both of which brought artists of note.

Two more concerts of works by American composers added to the city's importance as a promoter of musical enterprises. With the Philharmonic Orchestra as the medium, the hitherto unrepresented works of a number of rising young American composers were given their first hearing with critics present from New York and Boston. It was agreed that much promising talent has been unearthed at these concerts, the first two of which were given last season.

In the line of choral music, the Eastman presented a new United Chorus of Rochester, composed of the old Festival Chorus merged with the Eastman Chorus, providing nearly 600 voices. The chorus was trained by Dr. Howard Hanson, but owing to his illness the concert was conducted by Guy Fraser Harrison with marked success.

To bring the season to a glamorous close came the Metropolitan Opera for its engagement. Besides all these musical attractions at home, the city gained abroad by the trip made by Eugene Goossens to New York and Boston to appear as guest conductor in those cities. In New York, with the New York Symphony Orchestra, he presented the Stravinsky music, Sacre du Printemps, with a success that inspired considerable interest from the New York reviewers. Again the city was advertised by a tour of Canadian cities made by some of the principals of the Rochester Opera Company, headed by Vladimir Rosing, presenting a repertory of operas and opera excerpts.

H. W. S.

Archibald Sessions Conducts

At the new Methodist Episcopal Church, South Manchester, Conn., on May 16, a capacity audience of 500 assembled to hear The Creation, Haydn's masterpiece. The church choir, augmented to forty voices, was assisted by Lillian Gustafson, soprano; Ernest Davis, tenor, and Fred Patton, baritone-bass, all of New York. The choir work, as the result of Archibald Sessions' most remarkable training, left nothing to be desired. As organist, his adaptation of accompaniments from the orchestral score is especially noteworthy.

Miss Gustafson's lyric voice has a beautiful appealing quality, and she sang her two arias with distinction. Of Mr. Patton's singing no more need be said than that he surpassed all his previous achievements here. Mr. Davis possesses unusually fine high notes, with smoothness and suavity of tone. The trio, On Thee Each Living Soul Awaits, is long to be remembered. The inspiring music thrilled the audience, for these mighty thoughts had thrilled the heart of the great composer.

STEINWAY

*The Instrument
of the Immortals*

LISZT, greatest of all pianists, preferred the Steinway. Wagner, Berlioz, Rubinstein and a host of master-musicians esteemed it more highly than any other instrument. It is these traditions that have inspired Steinway achievement and raised this piano to its artistic pre-eminence which is today recognized throughout the world.



STEINWAY & SONS

STEINWAY HALL

109 West 57th Street
New York City

Represented by the Foremost
Dealers Everywhere

E
D
W
I
N**HUGHES**SUMMER MASTER CLASS FOR PIANISTS JUNE 28-AUG. 7.
Management of EDWIN HUGHES, 340 W. 89th St., New York**JOSEPH REGNEAS**VOCAL INSTRUCTION
135 W. 89th St., New York
Tel. 4386 Trafalgar
Consultation only by
appointment**ADELAIDE FISCHER**LYRIC SOPRANO
Phone Nevins 1091 401 Knabe Building, New York City**ARNOLD CORNELISSEN**Conductor Buffalo Symphony Orchestra
"Although there was no rehearsal the orchestral accompaniment of my piano concerto op. 5, under your baton, was excellent."
—(Signed) ERNST VON DOHNANYI.**ADALBERT OSTENDORFF**PIANIST-INSTRUCTION
Studio: 405 Carnegie Hall New York City
Write for appointment**FRANCES SEBEL**LYRIC SOPRANO
CONCERT-OPERA-ORATORIO
Management: R. E. Johnston, 1451 Broadway, New York City
Personal Address: 164 West 79th St., N. Y. Phone 9666 Endicott**ETHEL NEWCOMB**

WHITNEY POINT PIANIST NEW YORK

JOHN A. HOFFMANN, TenorMember of the Artist Faculty of the
CINCINNATI CONSERVATORY OF MUSIC**JOHANNES MAGENDANZ**Director Piano Department
Utica Conservatory of Music - Utica, N. Y.**ROBERT PERUTZ**

VIOLINIST

For terms apply: BURNET TUTHILL Cincinnati, Ohio

Mme. Martha BRAARUD

TEACHER OF SINGING

65 East 54th St., New York Telephone 6747 Plaza

Mme. HELENE SAXBY(Paris—London—Dresden—Weimar)
Pianist, Composer, Ensemble WorkHighly successful in preparing Pupils for Repertoire, Concert, or
Exams (Voice or Piano). Studied Stavenshagen, Garcia, etc. Endorsed
by Clara Novello Davies, as her Southern representative.
Member of Key Club, N. Y.
504 S. OREGON AVENUE TAMPA, FLORIDA**JOHN HEATH**PARIS PIANIST
22, rue VISCONTI**BLANCHE MARCHESI**

—SINGING ACADEMY—

202 rue de Courcelles Paris, France

WAGER SWAYNEJune 20 to
August 1
San Francisco3 Ave. Sully Prud'homme (Quai d'Orsay) Paris VII, France
Elwin A. Calberg, Manager, 812 E. 16th St., San Francisco**ANTONIO BASSI**Correspondent and representative of
the Musical Courier for Milan, Italy.will be glad to hear from all Americans
studying, singing or playing in Italy, and is
always at their service for information of any
sort, which will be gladly furnished without
charge by correspondence or in personal in-
terviews.Milan office of the Musical Courier,
Via Durini, 31
Telephone 19-348

REVIEWS AND NEW MUSIC

(Oliver Ditson & Company, Boston)

The Dancer; The Juggler, two piano pieces by Richard Ferber.—These are simple little teaching pieces of about second or third grade, and should prove useful additions to studio literature.**Two Sketches From the Orient**, for piano, by Cecil Burleigh.—Mr. Burleigh is one of the most talented of our American writers and has developed a style of great individuality and beauty. These pieces are full of color and imagination, and will be sure to find a warm welcome with pianists who have moderate facility. They are not exactly easy, but they are at the same time not difficult and will well repay the effort needed in their preparation.**Elegy; Country Dance**, for viola and piano, by Carl Busch.—These compositions for viola are dedicated to Louis Svecenski, distinguished one-time member of the Kneisel Quartet and noted soloist and teacher. Works written specially for the viola are so rare that they are all the more welcome, especially when they come from so gifted a composer as Carl Busch. These compositions are highly effective and splendidly adapted for the instrument for which they were written. They can also be played upon the violin, and a part comes with the published copy.**Prelude for cello or violin and piano**, by Avery Robinson.—The melody of this piece is simple and flowing and very impressive. It is of very moderate difficulty and will be liked by students of the string instruments.

(Henry Lemoine & Co., Bruxelles)

Poeme pour Piano et Orchestre, by Louis Vierne, arrangement for two pianos by the composer.—This publication in piano reduction will serve to make the music known to pianists who might be in search of solo material and also to players who are able to get together for two-piano performance. It is needless to say that the music is difficult but it is brilliant and effective, and it would be a pity if it did not become known in this country as it is abroad.

(A. J. Weidt, Newark, N. J.)

Weidt's Chord System.—This work, already well known, is printed in a series of loose leaflets, with musical notation on one side and remarks and rules on the other. It is, properly speaking, a system of composition. It begins with melody writing and then leads gradually to the harmonization of melody and to arrangement, with counter-melody, and so on. An interesting feature of it is the fact that it is obviously intended for players on instruments other than the piano. It is in no sense of the word a "key-board" harmony, but will prove useful to any musician who plays any instrument, or even any person who knows no music except the notes. The only essential is ability to read music, and the beginning of the work is so elementary that anyone interested could easily learn note reading along with the first lessons.

Mr. Weidt sets out a whole lot of rules for writing proper melodic progressions, and it would be interesting to compare his rules with those propounded many years ago by Goetschius. The Weidt system seems to be to give rules likely to have a good many exceptions and then to take up the exceptions later. This is a recognized means of teaching music and seems to have been accepted these many years, so that one may assume that it is effective. So, if one may take exception to some of the rules given, there is, at least, a strong argument in favor of stating things in this very elementary fashion and teaching students a certain correct mode to begin with, leaving complexities until later. Anyone who has ever tried to teach composition will realize how nearly impossible it is to avoid saying things that are only partly true, since it is a simple fact that genius breaks all rules.

The most commendable thing about Weidt's system is that it teaches harmony entirely by the use of real rhythmic melody, not the accustomed note-for-note hymn-tune style that has been almost universal since the days of Bach. Weidt's system involves the use of passing notes from the very beginning. The other systems assume the stupidity of all pupils and take for granted that the use of a passing note, such as appears in every tune, no matter how babyish, would be an insurmountable stumbling block. Mr. Weidt has evidently realized that simple tunes almost harmonize themselves, and has chiefly concerned himself with pointing out the whys and wherefores of melodic and harmonic progressions, so that the student will know not only how to do it but why he does it. This is really the whole of music teaching—to prevent the student going blindly ahead, using his ear but not his brain, and never learning by experience because he never knows what his experience means. Mr. Weidt provides explanations of the experiences that every student must have.

Edmund Burke Scores at Montreal

Edmund Burke, the Metropolitan Opera baritone, returned to Montreal as a member of the All Canadian Metropolitan Opera Stars Quartette, which appeared at the Forum on May 11, under the auspices of the Rotary Club of that city. Mr. Burke, besides singing solo numbers, was heard in several operatic excerpts with Florence Easton, Merle Alcock and Edward Johnson. The Montreal La Presse, in commenting on the individual performances of the artists, said of Edmund Burke: "It would sound like a repetition to recall here the outstanding qualities that Edmund Burke possesses as a baritone of the great school. We all have heard him in different concerts in Montreal, and each time he has sung has been a veritable triumph. The beautiful richness of his voice, the absolute sincerity of his talent and his perfect knowledge of the smallest nuances in everything that he sings, are well known."

According to the Montreal Gazette critic: "Edmund Burke, baritone, also proved his power to stir the gathering by his remarkably fine rendition of the Prologue to Pagliacci." And La Patrie noted: "In his interpretation of the Prologue to Pagliacci, Edmund Burke displayed his wonderful qualities as a singer and interpreter. Encored, he sang On the Road to Mandalay."

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE
W. HENRI ZAY with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method. Phone 1457 Endicott
Studio: 30 West 72nd St.**DEANE DOSSERT**

TEACHER OF SINGING

1204 Carnegie Hall Tel. Circle 9737

STEPHEN TOWNSEND

Teacher of Singing—NEW YORK: 15 East 38th Street, Tuesday, Wednesday, Thursday. BOSTON: 6 Newbury Street, Friday, Saturday, Monday. Choral Director, N. Y. Society of the Friends of Music.

ARTHUR J. HUBBARDVINCENT V. HUBBARD
246 HUNTINGTON AVE. BOSTON, MASS.
TEACHERS OF SINGING in all its branches and of dramatic action applied to singing**Estelle LIEBLING**

Soprano

Studio: 145 West 55th St., New York Tel.: 1787 Circle

KATHERINE BELLAMANNAssociate Teacher with
ESTELLE LIEBLINGSpecializes in Voice Placement
Studio: 200 West 57th Street, New York. Phone Circle 3560**MARCELLA GEON**

Pianist—Accompanist—Coach

23 West 64th St., N. Y. - Phone 1452 Trafalgar

MARGARET LADLEY McBRIDE

Voice Culture—Accompanist

Studio: 45 Pinehurst Ave., N. Y. Phone Billings 9476

ETHEL WATSON VIRGINIA Usher LOS KAMPCoach - and - Concert Teacher of Singing
Accompanist

Phone: Susquehanna 3135 Studios: 127 West 78th St., N. Y.

EDGAR

STILLMAN-KELLEY

STEINWAY HALL - NEW YORK, N. Y.

WILHELM FLAM

Vocal Studio: Berlin-Wilmersdorf

Assmannshausenerstr. 11a.

Present and past artist pupils include LEO SLEZAK, THEODOR SCHEIDL (Berlin Staatsoper), HELENE WILDBRUNN (Vienna Opera), LEO SCHUTZENDORF (Berlin Staatsoper), JOSEPH SCHWARZ, etc.

SUMMER MUSIC SCHOOL

Chicago, Ill., July 12th to 24th, Palmer House, State and Monroe Sts.

New York City, August 2nd to 28th, 121 Madison Avenue.

Courses for Teachers, in Pedagogy, Musicianship, Piano Playing, Sight Singing without "do-re-mi," "intervals," "numbers."

Special Student Classes.

Address

EFFA ELLIS PERFIELD

121 Madison Avenue (30th St.) New York City
Phone Ashland 5551**Information Bureau
OF THE MUSICAL COURIER**

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.**OSCAR
SAENGER**

Studios:

6 East Eighty-first Street
New YorkConsultations and voice trials by appointment only
Tel. 5573 Butterfield L. Lilly, Sec'y

Classes at Kneisel Hall from July 8 to August 26

Activities at Kneisel Hall, Blue Hill, Me., founded by the late Franz Kneisel, will be carried on this summer by Marianne Kneisel and Franz Kneisel, 2nd, both of whom will conduct classes in violin playing and chamber music from July 8 to August 26. Kneisel Hall contains a splendid music library, a hall for concerts and lectures, as well as social meeting and recital rooms for ensemble playing. Five hundred dollars in prizes will be given at the end of the season to those pupils who have shown the greatest amount of improvement. It was over twenty years ago that the late Mr. Kneisel founded a music colony at Blue Hill, and during that period of time many of the world's most famous musicians enjoyed his hospitality there.

Marianne Kneisel, daughter of the famous violinist and teacher, recently formed the Marianne Kneisel String Quar-



FRANZ KNEISEL, 2ND.

ter, and judging by the high praise which followed a New York recital this season its artistic success is assured. All of the members of this quartet are graduates of the Institute of Musical Art and include, in addition to Miss Kneisel, who plays first violin; Elizabeth Worth, second violin; Lillian Fuchs, viola, and Phyllis Kreuter, cello. During the past

two summers this quartet held special rehearsals at Blue Hill under the direction of Mr. Kneisel and gave semi-public recitals weekly at Kneisel Hall. Many appearances also have been made at private homes and public functions. A tour of the Pacific Coast is planned for next season.

Los Kamp-Usher Studio Activities

A number of Miss Los Kamp's pupils have appeared most successfully on concert programs, and given several recitals the past season, both in New York City and Kingston. The following notes of interest have been issued from the Los Kamp-Usher Studio:

T. Douglas Braden, baritone, has been reengaged as soloist at the Harlem-New York Presbyterian Church; Charlotte MacMahon, soprano, reengaged as soloist at the Methodist Episcopal Church, Mt. Kisco, N. Y.; Charlotte Weber, reengaged as soloist, Dutch Reformed Church, Jamaica, L. I.; Herbert Holden, tenor, reengaged, soloist, Harlem-New York Presbyterian Church, New York City; Helen Webster, contralto, reengaged, soloist of Elmendorf Chapel, New York City; Lillian Hermann, soprano, Grace P. E. Chapel, New York City; Greta Linkletter, contralto, reengaged, soloist, Harlem-New York Presbyterian Church.

Among the pupils from the Los Kamp Studio in Kingston, N. Y., holding church positions, are: Mildred Messinger, contralto, reengaged for the fourth year as soloist at St. James M. E. Church; Jessie Cowley, soprano, soloist at Trinity M. E. Church; Mrs. Floyd Rich, soprano, reengaged (fourth year) at St. James M. E. Church; Marguerite Dougherty, reengaged as soloist at First Christian Science Church.

Miss Los Kamp, contralto, conductor and organizer of the Schubert Choral Club of Kingston, N. Y., has closed her third successful season with this club, having as soloists this year Sue Harvard, soprano, and the Indian Princess, Te Ata.

As soloist and musical director of the Rondout Presbyterian Church, she has been reengaged for the thirteenth year.

Cincinnati Zoo Opera Secures Unusual Artists

"There is not enough opera of the middle grade produced in America," said Clarence Cramer, manager of the opera season to be held at the Cincinnati Zoological Gardens this summer. "We go to one extreme or the other—either great celebrities at an unheard of expense, or artists never heard of at all. At Cincinnati we are trying to keep to the center of the road, with good American artists with voice, personality and routine."

Marta Wittowska, contralto, who sang leading roles for several seasons with the Chicago Opera, will be heard in her same parts with the Cincinnati company—Amneris in Aida, Azucena in Il Trovatore, and Ortrud in Lohengrin. Music-lovers will have a great treat in welcoming this artist back to the operatic stage. Mabel Sherwood, lyric soprano, who has sung a number of guest performances with the



© Muray Studios

MARIANNE KNEISEL

Chicago Opera, will sing Fiora in The Love of Three Kings, the role made famous by Mary Garden; she will also sing leading roles in the Music Robber by Van Grove, and Mistress Ford in Falstaff. Raymond Koch, baritone, who hails from St. Louis, will make his operatic debut as Biterolf in Tannhäuser. Mr. Koch has toured extensively in America in concert and has won outstanding success with several of the leading symphony orchestras; he will be given many opportunities, including Valentine in Faust.

Fitzhugh W. Haensel Touring Morocco

A cable dispatch received from Fitzhugh W. Haensel, head of the concert management, Haensel & Jones, reports his safe arrival in Tunis, Africa. The manager and his wife plan to make a short automobile tour of Northern Morocco, sightseeing, and afterward will go to the Continent, where Mr. Haensel has business interests of importance that require his attention.

NEW YORK COLLEGE OF MUSIC

Forty-seventh Year 114-116 EAST 85th STREET Incorporated 1878
Under the University of the State of New York
CARL HEIN.....Directors.....AUGUST FRAEMCKE
All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Master Classes in Piano under AUGUST FRAEMCKE; Vocal: CARL HEIN; Violin and Chamber Music: HANS LETZ; Theory and Composition: Prof. Dr. CORNELIUS RYBNER; Violoncello: WILLIAM EBANN; forty other eminent instructors. Individual instruction. Classes in Harmony, Sight Singing, Ear Training, Counterpoint and Composition. Summer Courses. Catalogue on application.

AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Ninety Artist-Instructors

Catalog Mailed Free

John J. Hattstaedt, President
Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors
KIMBALL HALL, CHICAGO, ILL.

The Cleveland Institute of Music

JUNE 21 SIX WEEKS SUMMER SCHOOL AUGUST 1

Complete courses under regular faculty for students of all grades

Piano—Beryl Rubinstein, Arthur Loesser Voice—John Peirce
Strings—André de Ribault, Victor De Gomez. Theory—Ward Lewis

Special courses for teachers and professionals
Exceptional living accommodations for out of town students

For summer catalogue write MRS. FRANKLYN B. SANDERS, Acting Director
2827 Euclid Avenue Cleveland, Ohio

WILDERMANN INSTITUTE of MUSIC and ALLIED ARTS

Complete musical education equal to the best in this country or Europe.
Courses lead to diplomas and certificates.

SPECIAL COURSE FOR TEACHERS

Faculty headed by such masters as Mary Wildermann (Leschetizky), Michel Scapiro (Sevcik)
ST. GEORGE, STATEN ISLAND, NEW YORK CITY

Catalogue upon request Dept. A. Mason & Hamlin Pianos used

REGINA A. deSALES

VOCAL INSTRUCTION—REPERTORY

18, Rue Le Verrier (off rue d'Assas) Paris (6 me) Tel. Fleurus 04-37

CHARLES WAKEFIELD CADMAN

COMPOSER-PIANIST

2220 Canyon Drive, Hollywood, Calif.

DILLING

HARPISIT

Mgt. Haensel & Jones, Studio: 153 W. 57 St.,
Amolan Hall, New York. N. Y. Tel. Circle 10119.

ELINOR WHITEMORE

CONCERT VIOLINIST

Management: R. E. Johnston 1451 Broadway N. Y.

BUTLER

Soprano

PUPILS ACCEPTED Concerts

512 Fine Arts Building Chicago, Ill.

GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.

BOOKLETS—149 EAST 61ST STREET, NEW YORK

Cincinnati Conservatory of Music

Founded 1867

A Complete School of Music

Instrumental Voice Culture Opera Languages Dancing Orchestra Public School Music (accredited) and Drama Dept's.

Ideal Dormitories accommodating 300 on ten acre campus

Catalogue sent on Application

BERTHA BAUR, Director
BURNET C. TUTTILL, General Manager

Highland Avenue and Oak St., Cincinnati, Ohio

SIX WEEKS SUMMER SESSION

JULY 6 TO AUGUST 14

American Institute of Applied Music
Metropolitan College of Music

Kate S. Chittenden, Dean of the Faculty

ETHEL MCINTOSH, Managing Director

Send for Catalogue

212 West 59 St., New York City

Stern'sches Konservatorium der Musik

Berlin SW 11

[Gustav Hollaender]

Bernburgerstr. 23

Direktor: Professor ALEXANDER VON FIELTIZ. Founded 1850

Courses in all branches of music under Germany's leading instructors. Entrance at any time. Prospectus free of charge. 1,361 pupils registered in 1925.

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO

SAN FRANCISCO, CAL.—San Francisco's Sixth Annual Music Week was celebrated from May 2 to May 8. Everywhere there was music. It is said that, under the direction of the San Francisco Civic Association, Chester Rosekrans, executive director, in co-operation with the auditorium committee of the Board of Supervisors, Frank R. Havenner, chairman, over 1,000 programs were presented during the week, all free to the public. Adhering to the custom of previous Music Weeks, the activities of this most recent one began with a Sacred Concert in the Exposition Auditorium, Sunday afternoon, in which the church choirs of all denominations participated. Daily, during the noon hour, there was an organ recital in the Auditorium. There were band concerts in the parks and public squares; the Parochial Schools gave special musical programs; there were programs given in the Assembly Rooms of the public libraries as well as in the public playgrounds; special services and musical programs were rendered at the churches; the department stores, moving picture theaters, public schools—all arranged musical programs. There were programs arranged for the various hospitals and institutions in the city and county of San Francisco. There was an Artists' Concert under the management of Selby C. Oppenheimer wherein prominent resident instrumentalists and vocalists exploited their talents. The California Composers' Concert was presented by the California Federation of Music Clubs, Lillian Birmingham, president. This Sixth Annual Music Week was in every respect an emphatic success. The genuine merit of the programs and the excellence of their delivery resulted in bringing pleasure to the thousands of music lovers who heard them.

The Tipica Orchestra of Mexico, Juan Torreblanca, conductor, made its San Francisco debut in Scottish Rite Hall, under the management of Frank W. Healy. Four other performances followed and at each the orchestra played to a capacity audience. The Tipica Orchestra of Mexico proved a novel attraction—the musicians played on previously unheard of instruments and produced fascinating music of exotic character. The beauty of the Tipica Orchestra is not confined solely to the proficient manner in which it plays the music of Mexico and Spain. Garbed in brilliantly colored costumes of Mexican design they made an ensemble that was as effective to the eye as their music was appealing to the ear. The Marimba group, played by the six Marin brothers, was a feature of the program and elicited the wildest excitement and enthusiasm from the Spanish portion of the audience as it recognized several native melodies. The concert was unique and highly interesting.

George Kruger, pianist and pedagogue, played compositions of Chopin, Debussy and Liszt at a concert in San Mateo. Mr. Kruger was one of the artists in the recent piano festival in the Exposition Auditorium. His name appears in the original list of Leschetizky pupils recently published in the MUSICAL COURIER.

At its annual Jinks and Tea, the San Francisco Musical Club presented in miniature form the opera, Falck, with the following club members in the cast: Miriam Sellender, Helen Resleure, Ellen Pressley, Elsa Trautner, Nada Haley, Florence Ritter, Lorraine Sands Mullin, Elizabeth Beason, Frances Murphy and Esther Malcolm. The opera was directed by George Lask. Mrs. John P. Coghlan is the efficient president of the club.

Mam'selle Nitouche, an operetta in four acts by Herve, was given its initial offering at La Gaite Francaise under direction of Andre Ferrier, with Marthe Combetter in the title role, and Edward Jabes, a new-comer, making his debut as the leading tenor. Ferrier carried the burden of the comedy, assisted by Charles Fallon. Others in the well rounded cast included Irene Bietry, Alleen Emanuel (debut) and L. Lisbele, with an excellently trained chorus of sixteen and dances arranged by Carrossio, and a selected orchestra under the baton of M. M. I. Myers. C. H. A.

PORTLAND

PORTLAND, ORE.—With Mrs. Warren E. Thomas, president, in the chair, the second biennial convention of the Oregon State Federation of Music Clubs took place April 29-30, at Library Hall. Bishop Walter T. Sumner spoke on the development of music in America. Other interesting speakers were George Wilbur Reed and C. A. Howard. Soli were contributed by Arthur Johnson, tenor; Phyllis Wolfe, soprano; Mrs. Henry W. Metzger, soprano, and Dent Mowrey, pianist, who played a number of his own compositions. May Van Dyke Hardwick, accompanist, assisted. Officers were elected as follows: president, Mrs. Elbert C. Peets; first

vice-president, Mrs. Walter R. May; second vice-president, Lena Belle Tartar; third vice-president, Mrs. James Gault; fourth vice-president, Mrs. Charles Heinline; recording secretary Helen Calbreath; treasurer, R. W. Hoyt; financial secretary, Ernest Crosby; corresponding secretary, Elizabeth Johnson; auditor, F. W. Goodrich; parliamentarian, Mrs. L. K. Pastrouich; directors, Mrs. Warren E. Thomas, Mrs. William Horsfall, Mrs. Carlton T. Williams and G. F. Johnson. The convention closed with a banquet at the Hotel Portland. Mrs. Fletcher Linn was toastmistress.

Steers & Coman closed their twenty-fifth annual series of subscription concerts when they presented the Barrere Little Symphony and Claire Dux, soprano. Enthusiasm ran high at the Public Auditorium.

The London String Quartet, under the direction of the Portland Chamber Music Society, recently favored this city with another artistic concert.

Recently the Royal Swedish Navy Band, assisted by Folke Anderson, tenor, gave an excellent concert at the Public Auditorium. Captain Erik Hoberg conducted. There was a capacity audience.

With Laurence Strauss, tenor, as the soloist, the Apollo Club, William H. Boyer, director, presented its third program of the season at the Public Auditorium. Mr. Strauss and the club were warmly applauded. The accompanists were Edgar E. Coursen and William C. McCulloch, pianists, and Ralph W. Hoyt, organist.

The final concert in the Elwyn Artist series was given at the Public Auditorium by Edward Johnson, tenor, and Joan Ruth, soprano, with Elmer Zoller at the piano. A large and enthusiastic audience attended.

Under the auspices of the Veterans of Foreign Wars, Nils Rein, violinist, was heard at the Public Auditorium and met with instant favor. Mrs. Fred L. Olson, local soprano, assisted. Norma Rogle and Olga Ruff played the accompaniments.

The Fernwood Women's Chorus, Edith Collais Evans, director, has recently made several successful appearances. J. R. O.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE CAPITOL

The Capitol program was necessarily curtailed last week owing to the unusual length of the feature picture. Due to the fact that it was Victor Herbert Week, the Grand Orchestra, with David Mendoza at its head, rendered two of the famous composer's works—Badinage and Pan Americana—with its usual musicianship, crisp and clean cut response and perfect blending of tones. Mr. Mendoza may well be congratulated on the excellence of his orchestra. An introduction to the picture was provided in a lovely homey setting, backgrounding William Robyn, who sang Harris' Mother Dear in his clear, expressive tenor. Celia Turrill shared musical honors, rendering Brahms' Lullaby, her lovely soprano clear and unforced, suited to the beautiful music. Stella Dallas, the Henry King production that had so long a run in its own theater, was the mainstay of the program and it is not difficult to realize why it was held over for a second week at the Capitol.

Major Edward Bowes announces the engagement of Waldo Mayo as the new concertmaster of the Capitol Grand Orchestra. His immediate predecessor, Josef Fuchs, resigned to become concertmaster of the Cleveland Orchestra.

THE MARK STRAND

Friml's "The Firefly" excerpts opened the Mark Strand program last week, played beautifully by the orchestra under Edouarde's baton and with The "Giannini Mia" aria sung by Kitty McLaughlin with all the artistic assets at her command. Vincent Lopez' orchestra presented a program of fascinating numbers and John Hammond contributed his delightful solo at the organ. The feature picture was Tramp, Tramp, starring Harry Langdon, who tried to imitate Chaplin and did it poorly. The Topical Review and Odds and Ends were added film features.

Julievna Sings in Opera on Crutches

Inga Julievna, Norwegian lyric coloratura soprano, owing to a compound fracture of the ankle which she sustained when she fell at the stage door of the Orpheum Theater in Easton, Pa., February 3, was forced to cancel many concert and operatic engagements. Mme. Julievna's voice being in excellent condition, pressure was brought to bear upon her

AMUSEMENTS

MARK STRAND BROADWAY AT 47th STREET
DIR. JOSEPH PLUNKETT

BEGINNING SUNDAY

"ELLA CINDERS"

with COLLEEN MOORE AND LLOYD HUGHES

A First National Picture
STRAND SYMPHONY ORCHESTRAWorld's Largest
and Foremost
Motion Picture
Palace**CAPITOL**S'way at 51st St.
"Subway to Door"
Maj. Edw. Bowes,
Mng. Dir.

FIRST TIME AT POPULAR PRICES

CECIL B. DE MILLE'S

"The Volga Boatman"

CAPITOL GRAND ORCHESTRA

The CAPITOL BALLET CORPS AND SOLOISTS

so that she recently decided to make appearances in Easton as Gilda in Rigoletto and in Reading as Nedda in Pagliacci, even though it was necessary for her to sing on crutches in both places. The soprano was supported by the International Grand Opera Company. That she made an excellent impression despite her handicap is evident from the following paragraph from the Easton Free Press:

"Although she made her appearance on crutches, it is doubtful if any one in the audience was conscious of the fact. Young and beautiful she has a coloratura soprano voice of singular beauty. She was charming as Gilda. Her lower tones have the mellowness and clarity of a bell while she took her high notes with an ease that revealed the true quality of her voice. It is to be hoped that her retirement is only temporary. Her voice is great enough to submerge any physical disability." An Italian newspaper, La Stella Di Roseto, also praised the singer for her achievement, stating: "She demonstrated the fascination of her splendid voice in spite of the fact that she had to support herself on crutches. The public, from her first appearance until the close of the act, applauded her frantically in recognition of her superhuman effort."

H. Nevill-Smith in New Zealand

H. Nevill-Smith, Australian baritone, has returned to Australia after giving very successful vocal recitals in New Zealand. He introduced many modern songs by Italian, French, and American composers to New Zealand audiences, and these songs met with immense success. His programs included, among the continental writers, works by Zandonai, Ravel, Rhene-Baton, Massenet, Moussorgsky, Rimsky-Korsakoff, Rachmaninoff, Borodin, and American song writers were represented by Homer, Carpenter, O'Hara, Manney, McGilly, Kramer, Frank Grey, Alice Barnett, Morris Hamilton, and many others.

The Lyttelton Times, one of the leading New Zealand papers, writes: "H. Nevill-Smith is able to extract full beauty from his songs in an amazing way. Apart from the singing, there is still further interest in his recitals in hearing so many new, modern songs. These are, too, of great educational value." The Press, the most conservative paper in New Zealand, writes: "H. Nevill-Smith appeals sympathetically in every number and in the diverse styles that he portrays. He enjoyed the great advantage of being a good musician before he developed into a singer, so we can be guided by his good taste and understanding whether he draws from English, Italian, Russian or French schools."

Dolores Falasca Camp

On Lake Chateaugay in the Adirondacks

Piano, Harmony, Counterpoint, Solfege, Dancing, Dramatics, Tutoring, French conversational groups. Separate houses for music students. Tennis, Riding, Water Sports.

Dolores Falasca 199 W. 10th St., New York City

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Concert Violinist
Resident in Seattle, 1519 3rd Ave.

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

JACQUES JOU-JERVILLE of Paris
Formerly Boston Opera
and leading grand opera of France
Head Voice Dept. Cornish School
Seattle. (Fifth Year.)

KANTNER SCHOOL OF SINGING
Clifford W. Kantner, Director
306 Spring Street, Seattle, Washington

MEREMBLUM, PETER
Concert Violinist and Pedagogue
Head of Violin Department
Cornish School, Seattle

OATMAN, JOHN R.
Musical Courier Correspondent
612-14 Journal Bldg., Portland, Ore.

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

PACIFIC COAST DIRECTORY

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BOGART, ANDREW
Teacher of Singing
1001 Kohler & Chase Bldg., San Francisco

BOWES, MR. and MRS. CHARLES
Voice—Misc en scene
446 South Grand View, Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

HARCKE, HENRY
Accompanist and Coach
540 Stockton St., San Francisco

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

PERSINGER, LOUIS
Management Selby Oppenheimer
68 Post Street, San Francisco

WARRINER VOCAL STUDIOS
(Formerly of the Metropolitan
Opera House, New York City)
702 Kohler & Chase Bldg., San Francisco
Marie Henrietta Warriner
Teacher of Singing
Charles William Warriner
Pianist, Vocal Coach, Choral Conductor

ZOELLNER CONSERVATORY OF MUSIC
1250 Windsor Blvd., Los Angeles, Cal.

ACROSS THE COUNTRY

Ann Arbor, Mich. (See letter on another page.)
Chicago, Ill. (See letter on another page.)
Columbus, Mo. (See letter on another page.)
Grand Rapids, Mich. (See letter on another page.)
Iowa City, Ia. (See letter on another page.)
Keene, N. H. (See letter on another page.)

Miami, Fla.—Miami's first Music Week is history—and such a history! Organized under the Women's Department of the Chamber of Commerce, Leona Westbrook, secretary, with Mrs. W. Clifton Littlewood as chairman of the committee, Miami celebrated Music Week, May 2-8 in true Miami fashion. Starting with special music in all the churches Sunday morning, the entire week was given over to music, not only by the city's finest musicians and artists whose services command high salaries, but the citizens, one and all, joined in making the celebration a great festival. Although rain prevented the first program in Royal Palm Park, it failed to dampen ardor. Every day at noon a concert was given from the bandstand in the park. These were arranged by Mrs. George Wight, of the Miami Conservatory of Music, representing Bertha Foster, who was chairman of the radio programs for the week. Each evening also a concert was given in the park. All these outdoor events were well attended, the evening performances crowding the seating capacity of the park. Programs from the park were broadcast over WQAM, announced by F. M. Mizer, so not only the visible, but an innumerable invisible audience enjoyed the music of chorus, choir and soloists who appeared each day. Musicales were given in the churches and in private homes. Special music featured theater programs, hotels and luncheon clubs throughout the week. Even the shut-ins were not neglected, for a committee provided music for the hospitals and jails. Truly music was in the air and the spirit of harmony was abroad in the city to an extent seldom before seen.

Mrs. S. LeRoy Smith, as chairman of the Junior Music Clubs, put on a music memory contest at the White Temple on Thursday evening, when children from the grade and high

schools competed for prizes contributed by Miami's who appreciate the work being done by the music department of the schools and by the junior music clubs of the city. To single out any one event of the week and call it the best would be unfair, for all were equally good, but perhaps the program of Tuesday evening, when the children from the public schools were presented under the direction of Sadie Lou Lindenmeyer, received more applause than any other. Children from the kindergarten department gave some special numbers; high school orchestras performed like professionals and a harmonica orchestra of small boys and girls received vociferous applause when it played Old Black Joe.

A. F. W.

Pittsburgh, Pa. (See letter on another page.)
Plattsburgh, N. Y. (See letter on another page.)
Portland, Ore. (See Music on the Pacific Slope.)
Rochester, N. Y. (See letter on another page.)

Rock Island, Ill.—Rudolph Reuter closed his series of six lectures with the subject, Beethoven. One evening seemed all too short to sound the vast depths of this stupendous subject. The C major, op. 2, No. 3 sonata and the first movement of the C minor concerto were played in entirety, with only excerpts from some of the other Sonatas and the Bagatelles. Those who have been enjoying the series expressed themselves as wishing the lectures would continue longer.

May 2, Music Week was officially ushered in with programs of sacred music in the churches. Fifteen minuet song services were held in the Sunday Schools while the choirs rendered varied programs and cantatas. At a few edifices, pageants were presented, while others had instrumental programs of unusual size and importance.

The Rock Island Music Club presented the cantata, The Legend of Granada, at an evening meeting. Mrs. Clarkson, reader, read the story, which was later sung by a chorus of eighteen trained voices, directed by Amalia Schmidt Goble of Davenport. At the luncheon gathering of the Rotary Club, one of the heads of the Schmidt Music Company, and Rotarian Edward A. Schmidt of Davenport, and a number of well-known singers and musicians rendered an exceptionally fine program.

May 4, Various musical organizations and soloists gave programs in the different schools throughout the day, while in the evening, at the Rock Island High School Auditorium, the Augustana College Band and Vocal Quartet gave a public recital for the benefit of the high school band.

Thursday's program included school and theater music and the regular evening band concert. An interesting demonstration of the piano class work introduced into the Rock Island schools this year given at the high school auditorium. Four pianos were used in some of the selections and 100 school children took part. Pupils of the third grade sang choral numbers. Thursday evening, Notovena Steck, of Rock Island, presented three of her pupils in a recital of ensemble music. There were duets and quartets for two pianos as well as trios, duets and quartets for one piano. They were very ably assisted by Ivern Dowie, blind violinist.

N. F. S.

San Francisco, Cal. (See Music on the Pacific Slope.)

Syracuse, N. Y. (See letter on another page.)

Washington, D. C. (See letter on another page.)

Wichita, Kans.—Mrs. Odell Stone-Gray, negro coloratura soprano, gave her first public song recital in the Roosevelt High School Auditorium. Mrs. Gray is a new Wichita artist, who came from Chicago last fall to head the voice department of the Coleridge-Taylor Conservatory. In her long program, Mrs. Gray ably demonstrated her splendid voice, brilliant and clear in its upper register, colorful in the lower. Her perfect diction and careful expression fit the mood of each particular song. Susie Ballinger-Newman, head of piano department of Friends University, was the accompanist.

C. E. S.

Marion Talley Busy with Concerts

Although the concert season usually terminates about the first of May, the artists of the Metropolitan Musical Bureau are this year occupied to an unusual extent. Marion Talley, the sensational new Metropolitan soprano, has an extensive concert tour which will carry her to June 18, covering the following cities: May 26, Columbus; 28, Pittsburgh; 30, Hershey Park; June 2, Utica; 4, New Haven; 7, Grand Rapids; 10, Nashville; 12, Huntington; 16, Portland; 18, Buffalo.

Benditzky a Full-Fledged American Citizen

On May 13, Leon Benditzky, Russian pianist-accompanist, received his naturalization papers making him a full-fledged American citizen. Mr. Benditzky, who has only located in America in the last few years, has met with such fine success both as pianist and as accompanist for many world renowned artists and others that he has been prompted to swear allegiance to the Stars and Stripes. Mr. Benditzky is among Chicago's busiest and most popular artists.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

MODERN MUSIC

C. L.—The history and records of the "old masters" of music show in many cases that they had quite as much difficulty in getting their works before the public, as do the modern composers. Not only was there the struggle to be heard, but often a composition now regarded as a masterpiece was a complete failure. In the case of operas this was particularly true, the rule working in two ways; those very successful are now completely ignored, and certain failures have become standard favorites. There was much national jealousy, Italians refusing to endorse a French opera and the whole musical world in a constant struggle to make itself heard.

WHISTLING

F. M.—Doubtless there are fewer people at the present time who entertain the public with whistling than there were fifteen or twenty years ago. You are correct in saying that at one time there were many professionals appearing on serious programs and many teachers of the art—if it can be called that. But whistling appears to have gone quite out as far as being fashionable is concerned. Whistling never did seem ever really to belong in music. Possibly it is still a fad in some places. Some who had failed as singers quite prided themselves upon their attainments as whistlers. It was one of the freakish things that could only have a short life at the best. And the best was very poor.

THE METROPOLITAN NOVELTIES

J. B.—There are no books at present that give any data or description of the new operas that are to be given at the Metropolitan Opera House next season. By writing to Deems Taylor, Curtis Institute, Philadelphia, you might receive information as to his opera that is to be given. For Turandot, see the MUSICAL COURIER for May 13.

Ethel Watson Usher Busy

Ethel Watson Usher accompanied Sue Harvard in an interesting recital at the MacDowell Club, May 11, in which Miss Usher proved herself a most artistic and musically accompanist. May 3, she appeared as accompanist for the Schubert Choral Club of Kingston, N. Y., at its spring concert, and for the assisting artist, Princess Te Ata, in a program of original Indian legends, dances and songs. May 4 Miss Usher accompanied La Grande Beattie in a program for Justice Chapter of Eastern Star, and on May 7 was accompanist for T. Douglas Braden at Ascension Memorial Episcopal Church, New York City. May 9 La Grange Beattie gave a program at the Soldiers and Sailors Club, New York City, with Mr. and Mrs. Francis Rogers, having as her accompanist Miss Usher, who again appeared with Miss Beattie at a Memorial Service, New York Edison and Auditorium, May 11. Miss Beattie and Mr. Braden are artist-pupils of the Los Kamp-Usher Studios, and have been among popular artists appearing on many programs this season.

In addition to her work as coach and accompanist Miss Usher has established herself as one of the well known organists of New York City, having entered upon her sixteenth year as organist and director of music at the Harlem-New York Presbyterian Church, where her programs have attracted attention for their high standard.

Garrison Heard Over Radio

Of especial interest to radio listeners who enjoy novel and beautiful string music was the broadcasting over station KOA, Denver, May 23, of the performance by Iliff Garrison, pianist, and the Denver String Quartet, of the second piano quintet of Gabriel Faure. This was the first time this fine work had been broadcast in America and one of the first times it has been given in concert. Mr. Garrison also presented at this time a group of piano solos.

Oratorio Society's Plans

The Oratorio Society of New York announces the following programs for its fifty-third season, with Albert Stoessel entering his sixth year as conductor: December 27, Handel's Messiah; February 19, a miscellaneous "premier" concert; April 16, a complete performance of Bach's B minor Mass.

Edmund Burke at Spartanburg Festival

It was Edmund Burke, not William Burke, who sang the role of the Toreador in the Scenes from Carmen given at the recent Spartanburg Festival, a report of which appeared in the MUSICAL COURIER, issue of May 20.

OPPORTUNITIES

The Vanderbilt Studios

of New York

Branches:

13-15 East 38th Street, near Fifth Avenue.
 15 East Ninth Street, near Fifth Avenue.
 342-344 West 56th Street, opposite new
 Metropolitan Opera House site.
 Renting office, 342 West 56th Street,
 Columbus 1070
 Columbus 5089

Hourly piano sub-letting at 15 East 38th St.
 branch. Caledonia 2777

Several resident studios with piano for summer sub-let. Inquire at renting office.

Mrs. Mabel Duble-Scheele, Proprietor

METROPOLITAN OPERA HOUSE STUDIOS—Several large studios are available unfurnished on yearly lease, also sublet part time. For particulars inquire of Manager, Mr. Black, 1425 Broadway, New York.

"THE LITTLE HOME CLUB," 349 West 85th—For young girls—students under 30 years. Attractive cosy studio rooms—pianos—every home comfort, especially attractive to any girl, far away from home. The Club is in a good location near Riverside, Subways, etc. Rates reasonable. Breakfasts served. References required. Hostess Mrs. C. N. Doubleday—Susquehanna 0127.

STEINWAY HALL STUDIO—large, attractive. Part time now and summer; also living quarters for July and August. Address "S. E. D." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

LEASE of large beautifully furnished studio with Steinway Grand, will be shared from September by prominent voice trainer, with coach, accompanist or pianist (preferably). Address "L. T. J." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

NEW YORK MUSICAL CLUB offers Part Scholarship for next season. Eight months of vocal study in New York City. Auditions now. Full information by writing to "A. C. S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

MARK MARKOFF

Russian Dramatic Tenor

VOCAL STUDIO

31 West 80th St., N. Y. Tel. 3222 Schuyler

FRED RYCROFT

DRAMATIC VOCAL COACH AND TEACHER

Stage Department and Routine Interpretation and Diction
 Studio: 300 West 49th Street, N. Y., Langens 3720
 Office: 160 West 48th Street, N. Y., Bryant 7901

ELEMER VON PICHLER

Cincinnati Conservatory

VOICE CULTURE—CONDUCTOR—COACH

Management: ALLEN-PICHLER CO 1730 Broadway, New York

MARGARITA

MAX

Phone: Endicott 3475

SELINSKY

309 West 85th Street, New York

Violin Taught by the
 Auer Method.

Available for Concert.

For Terms Apply to Secretary

MYRON JACOBSON

Russian Composer Pianist

Accompanist to Charles Hackett.
 Mary Lewis, Maria Kurenko,
 Florence Austral

META SCHUMANN

VOICE BUILDER

Coach and Accompanist
 Studio: 28 West 76 St., N. Y.
 Phone: Endicott 7631
 Member of the New York Singing
 Teachers Association

INTENSIVE COURSE

FOR TEACHERS AND ADVANCED PLAYERS

June 21st to July 10th

at the

VIRGIL PIANO CONSERVATORY

120 WEST 72nd STREET
 NEW YORK CITY

Write for particulars

Address—JULIA WEIL, Sec'y

CLEVELAND, OHIO

CLEVELAND, O.—A sort of gala program finished off the season for the Fortnightly Club at the final concert in the Hotel Statler, May 11. The women's chorus of sixty voices, under the capable leadership of Mrs. Zoe Long Fouts, sang a program of interesting music, including a group of Belgian, Hungarian and Czecho-Slovakian songs. In this, and in Warren Storey Smith's A Caravan from China Comes, the best work of the evening was done. Mrs. Harry L. Goodbread, at the piano, furnished excellent accompaniments. The soloist of the evening was Catherine Wade-Smith, youthful violinist, who delighted the audience with her mature and skillful playing. Her technique was smooth and expert and she showed musicianship of the finest order. Earl Mitchell's piano accompaniments were satisfying.

Adella Prentiss Hughes, manager of the Cleveland Orchestra, has made some interesting announcements regarding next season's plans for this organization. Nikolai Sokoloff, harking to the pleas of Arthur Shepherd, assistant conductor of the orchestra, for more leisure to devote to composition, has appointed as his successor Rudolph Ringwall. Mr. Shepherd will still conduct the children's concerts, both in and out of

Cleveland, and will continue to write the program notes for the symphony concerts. But Mr. Ringwall will have the more active duties to perform. Mr. Ringwall, who came to Cleveland via Boston, where he played in the Boston Symphony and was a foremost teacher in that city, will replace Ralph Silverman in the first violin section of the Cleveland Orchestra, and will also take Mr. Silverman's place as second violin in the Cleveland String Quartet. The new concertmaster, replacing Arthur Beckwith who has returned to his native England, will be Josef Fuchs, who will play first violin in the quartet, the other members of which are Carlton Cooley, viola, and Victor de Gomez, cello. Mr. Fuchs has been most recently concertmaster of the orchestra at the Capitol Theater in New York, and has played with the Russian Symphony Orchestra, as well as many other sterling organizations. Mr. Sokoloff's plans for the summer will keep him occupied until September. At present he is in California, organizing an orchestra from members of the San Francisco Symphony to give a series of outdoor concerts at Hillsboro. Henry Hadley, Ossip Gabrilowitsch and Emil Oberhoffen will also conduct at this series. In June, Mr. Sokoloff will go to Philadelphia to conduct the Philadelphia Orchestra, and from there he will join Mrs. Sokoloff and his family at their summer home in Maine. Then he will conduct several performances of the New York Philharmonic at the Stadium during the summer and will return to California to finish off the summer season there. E. C.

Angeles chorus of 100, trained under Alexander Bevan. On the same bill will be Rimsky-Korsakoff's Scheherazade ballet under Theodore Kosloff. The principals are Princess Tsianina, Os-ke-non-ton and Rafaelo Diaz.

Claudia Muzio at La Scala

The return of Claudia Muzio to La Scala was the occasion for a demonstration of genuine appreciation for great artistry. Mme. Muzio scored a veritable triumph in the role of Traviata, as excerpts from the press comments evidence. The Corriere della Sera states: "The performance of Traviata brought back to us an artist who, although she had left



CLAUDIA MUZIO.

wonderful memories of past triumphs, had been prevented from appearing here on account of the demands made on her time abroad. Claudia Muzio may well be proud of her return to this theater. . . . With a beautiful, flexible voice, which responds to every most subtle artistic demand that is made upon it, without for one moment losing quality or evenness, Mme. Muzio treated with nobility of line the musical character created by Verdi, and in the last act she also demonstrated that she is a consummate actress, who is capable of revealing the truth within the bounds of art."

The Secolo says of the performance: "The interpretation of Traviata was one of the most beautiful it was our lot to hear. Mme. Muzio can boast of a beautiful homogeneous voice of wide range and perfect pitch, admirable facility and security in the florid passages, and fine diction. The most praiseworthy quality is breadth of line in her singing and the great nobility of expression which she bestows on the character she impersonates." The Progresso further lauds the artist by saying: "The great audience awaiting to hear Claudia Muzio filled the theater to overflowing with a public who came for a rare artistic treat, and there were no illusions on the matter."

Première of Fiqué Opera

The Fiqué Choral, under the leadership of Carl Fiqué, gave a fine performance, May 20, of his comic opera, The Return of Cleopatra, at Y. W. C. A. Hall, Brooklyn. This tuneful operetta, both words and music by Carl Fiqué, had its premiere performance, and there was a large and enthusiastic audience on hand.

Mrs. Fiqué was very attractive as the seductive Cleopatra; she has a brilliant voice and dramatic ability. Her first solo, Egypt, Land of Love and Mystery, was most expressive and was encored. The entire cast was excellent, and special mention must be made of Arthur Bauer, who as Anthony, with a rich baritone voice, acted his part very ably. Margaret Rubal made a sweet appearance, Elena Merrill's voice is sympathetic, and Florence Anderson, who met with an accident, was substituted by Mae Raunick. The Florence Anderson Dancers were graceful and pleasing, and Grace Hyland was a snappy young fellow.

The operetta was clever and lively from beginning to end; the duet, I Know You Love Me, was well given. The Modern Charioteer, and Now Is the Time to Take a Ride in the Subway are clever, with a fine swing to them.

After the performance a handsome gold watch chain was presented to Mr. Fiqué by the Choral to show the members' love and appreciation.

Cadman Opera at Hollywood

Hollywood hills will be dotted with teepees and lighted with Indian campfires when Charles Wakefield Cadman's American opera, Shanewis, is presented in the Hollywood Bowl, Los Angeles, June 24 and 28. H. Ellis Reed is supervising the scenic effects. The opera will be sung in English by an all-American cast of principals and a Los

Matchless
MILTON
PIANOS

*An Instrument
of Pleasing Tone
and Touch that
Any Student can
Afford to Buy*

Endorsed by Musical Celebrities

MILTON PIANO CO.
New York

**Do You Study Singing?
Are You Making Progress?
If Not, Why?**

Read—"THE SECRETS OF SVENGALI"
By J. H. Dwyer

And You'll Find Out

\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Ave.,
New York City

The Steinert Pianoforte
THE EXCLUSIVE
PIANO

**M. STEINERT & SONS, Steinert Hall, 162 Boylston St.
BOSTON, MASS.**

BUSH & LANE
HOLLAND, MICH.

WING & SON, Manufacturers of the
WING PIANO

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

LESTER PIANO

*ONE OF THE
OLD MAKES*

P H I L A D E L P H I A

BALDWIN

Cincinnati

The
**DAVENPORT-TREACY
PIANO**

*Built for the Studio-Delightful
in Tone and Touch-Moderate in Price*

Davenport-Treacy Piano Co, New York

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Salesrooms: Steinway Hall, 109-111-113 West 57th Street, New York
Steinway Hall, 1 & 2 George St., corner Conduit St., London, W. 1
Schanzenstrasse 20-24, Hamburg, Germany
Budapesterstrasse 6, Berlin, W. 9, Germany

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

Everywhere recognized as musically the most beautiful piano the world has ever known.

MASON & HAMLIN CO.

BOSTON - NEW YORK

KRANICH-&-BACH

Grand—Reproducing—and
Period Model Pianos

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

A.B. Chase

America's Finest Piano

The Celco Reproducing Medium may now be had in A. B. Chase Grands.

A. B. CHASE PIANO CO., Division United Piano Corporation

Executive Offices: NORWALK, OHIO

The Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For fifty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,
623 West 50th Street,
New York City.

DEAR SIR—

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

629 West 50th Street

New York

MUSICAL COURIER

Weekly Review OF THE *World's Music*



Chickering

ESTABLISHED 1823

America's First ~ America's Finest Piano

Choice of

LUELLE MELIUS

Prima Donna Coloratura Soprano

Mme. Melius, who has recently created a sensation in America unequalled in recent years, says of the Chickering:

"I want you to know how supremely happy I am to find in the Chickering a piano that is a perfect companion for my voice. The Chickering is my piano."

